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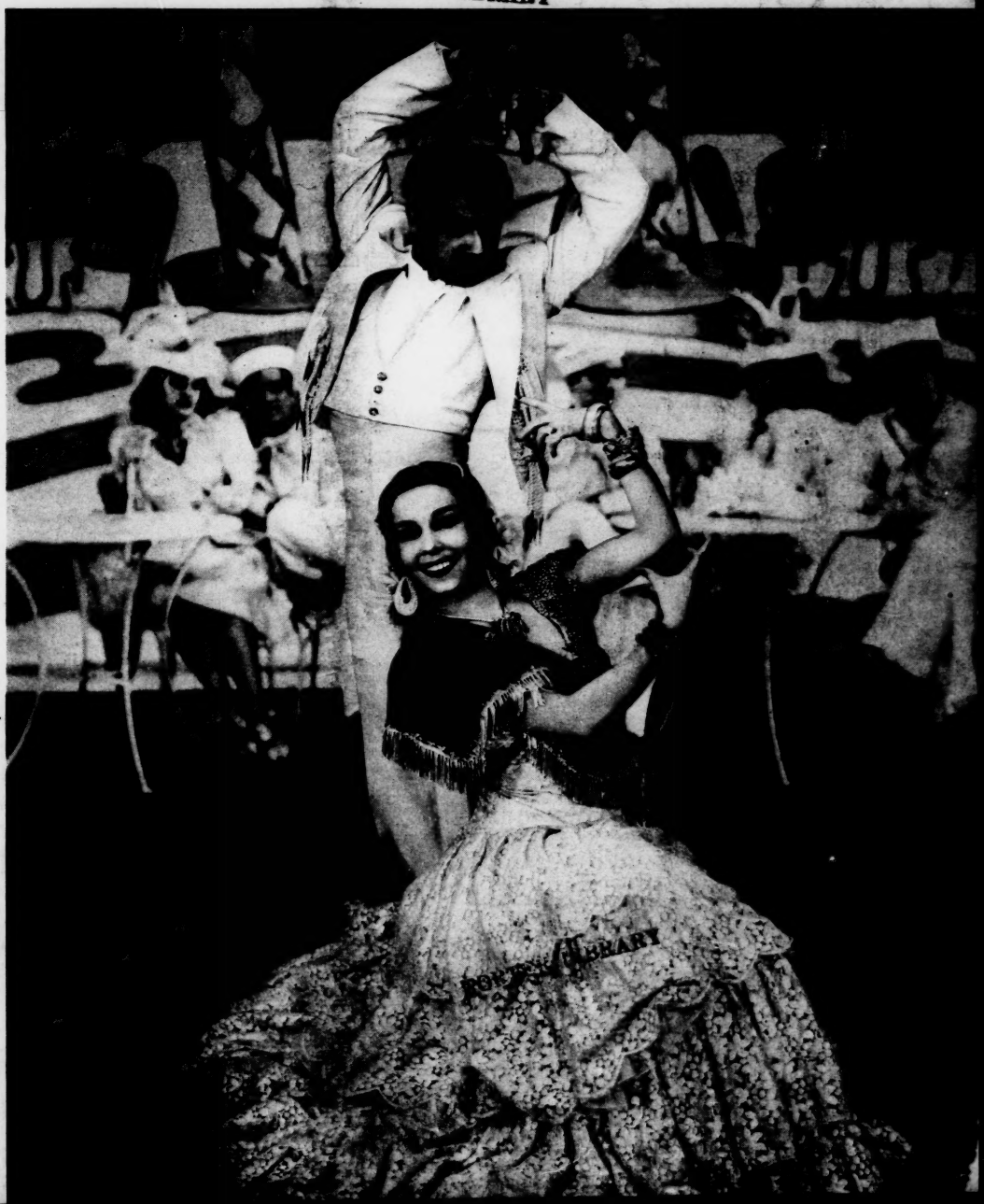

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To those readers of DANCE Magazine who may have overlooked the announcement appearing in the January, 1942 and final issue of DANCE concerning the merger of AMERICAN DANCER with DANCE Magazine, we wish to reiterate our assurance, given therein, that the AMERICAN DANCER acknowledges all subscriptions accepted by the DANCE Magazine up to the period of the aforesaid merger, and that we shall honor such subscriptions still current. We furthermore reiterate that readers who have duplicate subscriptions will be credited with an extension of the subscription period from the end of the current period to such a time as will be covered by the period as yet not credited by DANCE Magazine.

PRO and CON

My dear Miss Howard:

I've just received the November issue of the AMERICAN DANCER. For many years now I have read your magazine, always with interest.

Somehow or other, in my humble opinion, this November issue surpasses any other I have read, and I would like to offer my most sincere congratulations on its brilliance from cover to cover. Your own magnificent editorial on the opera ballet, Celli's really beautiful tribute to the divine Spessiva (my own inspiration for *Giselle*) and Miss Vitak's *constructive* (*not* destructive) criticism of ballet, are all that go to make up a really splendid magazine.

Sincere and unsolicited praise and congratulations.

YOURS,
ANTON DOLIN
New York City

Vol. XV No. 4 THE AMERICAN DANCER MARCH, 1942

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PROMINENT DANCE STUDIOS

PRO and CON

Dear Miss Howard:

Three cheers for your very illuminating comments on the state of ballet at the Metropolitan. I hope very much that the situation there becomes clarified so that we can all enjoy some first class ballet in our number one opera house. Certainly there is no dearth of talent which could make this possible. In any event your editorial should be read by everyone who has ballet at heart.

Sincerely yours,
PAUL MAGRIEL,
New York City

Dear Editor:

I am an American ballet dancer and have joined the South African army in order to entertain the troops up North. We have a militarized organization and belong to the United Defense Entertainment Section. We are *all* soldiers in uniform. Our concert parties tour the whole Union to the most isolated camps up north and also Egypt.

I thought American dancers might be interested to hear about what we do, as this is the only unit in the world which is part of the army, and in which the artists strive for stripes, live in barracks, parade and salute their officers. I am the only American in it. I was originally for some years with the Russian Ballet, and later in 1936 became "Florence" of the team "Florence and Alvarez." When the war broke out I was in Paris and I remained there dancing alone in the French Théâtre des Armées. I left France under Nazi occupation in December, 1940, and came out here where my mother and father are living.

I've been in the army now four months. My father is the American minister plenipotentiary to the Union of South Africa. Hoping to hear from you and any American dancers who care to write me, I am

Very sincerely yours,
CORPORAL JOAN KEENA,
19th M.T. Reserve Corp,
15 Artillery Row,
Defense Headquarters,
Pretoria, U. of S. Africa

Editor's Note: The following is an illuminating account of the progressive dance educational features at one of our foremost eastern colleges, and we print it herewith for such readers as are interested in collegiate dance work.

Dear Miss Howard:

I am writing you of what I do here as dance directress, so that our work at Ward-Belmont may be better known outside the school. We have been back to school nearly ten days now and this has been a very busy place. Thursday evening we presented the Graff Ballet here in our auditorium. We have one dance concert in our yearly series of concerts by an artist from New York.

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My dance theory lecture course, a two year course consists of ballet, tap and ballroom terminology, dance history, lectures on music (in relation to the dance) stage lighting, costuming, make-up, and teaching. Business ethics, publicity, advertising and other problems of conducting a dance studio as well as practice teaching are also included. "Outside" reading of books on the Dance and writing of composition are required. Mid semester and semester exams are given, always being both written and oral examinations. "Pop quizzes" are given during the year, too.

Ward-Belmont and its student body sends a salute to the AMERICAN DANCER and best wishes for the combined DANCE and AMERICAN DANCER in the future.

Sincerely,
Mary Elizabeth Delaney,
Ward-Belmont College
Nashville, Tenn.

Dear Miss Howard:

I really do not know how to begin this letter, I have so much to say. First I want to tell you how much pleasure the AMERICAN DANCER has brought me. I feel really cross with myself for not knowing about it before, but of course, since 1939 we have only had old copies; my latest is dated January 1939, so you will understand if I mention things that happened a decent while ago. As you will see by the address and small sketches on the stationery, I live in a small city in the centre of England. I have studied ballet by the Cecchetti method since I was eleven years old. I am now nineteen and have four certificates with one honor. I have also taken tap, acrobatic and Greek dancing. I hope to start a school of my own after the war, but my time is nearly all taken up by working for victory. *But for a better world we must have more appreciation of that wonderful art — dance.*

I have read many books by Arnold Haskell on the ballet, so I feel as though I know American dancers as well as English. I have danced on the same programme as Alicia Markova, about six years ago at the Little Theatre in Leicester. My teacher, Iris Cooke, is associated with Ninette de Valois.

In one issue of the AMERICAN DANCER, I found an article on the "quack" teacher, which interested me very much. Of course, this was several years ago; I hope the condition has altered somewhat. I do not think there is a similar situation here because nearly every dancing teacher in the United Kingdom belongs to our national organization, either the I.S.T.D. or the R.A.D. *I think an organization for teachers is vital*

(*Continued on page* 6)

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PRO AND CON

(*Continued from page 4*)

to the health of the dance teaching profession in America, just as in England, don't you?

Pupils in English dance schools are entered for exams periodically. I think the greatest damage is done when tiny children are put on their *pointes* at the age of four and five. The parents then wonder why their children have misshapen feet.

I hope to visit America after the world has quieted down, and see for myself how your schools are run, and of course I must see American ballet.

There is something infectious about you people; you seem always full of "pep"; always something new being invented by you. Sometimes I think we have too much tradition; still I suppose that is how it must be. I cannot say very much about air raids, but with that "pep", vitality and courage, you will come through gallantly. I sincerely hope you do not have to experience any.

Here are the best wishes from one of England's ardent balletomaines. I am,

Very sincerely,
Vera Alicia Bark
50 Kingston Road,
Leicester, Leicestershire, England,
January 14, 1942

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The American DANCER

Advisory Editor • RUTH ELEANOR HOWARD

MARCH

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Vol. XV — No. 4

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On the Cover—

Los Chevalillos Sevillanos, otherwise known as Rosario and Antonio, now in Olsen and Johnson's *Sons O'Fun,* and scheduled to appear in forthcoming films

★

To the right—

Helen Tamiris, carrying the symbol of liberty in her own composition *Liberty Song,* which has been presented by her this season in concert

Photo: Alfredo Valente

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Summing Up

by

RUTH ELEANOR HOWARD

All of us, each and every one, have shaken our heads sadly at the sight of an old lady still dressing like sweet sixteen, blissfully unconscious of time's ruthless changes. We have seen a shabby old mansion trying to maintain its dignity in spite of the Chinese laundry nestling in the next-door basement. The bustling new food markets which changing times have deposited in old residential districts have caused the friendly grocer at the corner to shake his head and wonder how it will all come out. We have seen these familiar sights and have been reminded again and again that nothing remains the same for very long. But time in bringing change also brings progress. And so it has, and will, to the dance and to the people who have devoted their lives to its advancement.

To us, and it is a matter of pride, time gives us this year the fifteenth anniversary of the publication of THE AMERICAN DANCER, the only magazine in this field to weather the storms of changing times. And just as we have taken great pride in these long years of service and constancy in the dance field so have we taken pride in maintaining the principles which we believed would best serve the interests of the dance field as a whole.

One of these principles, and it has been known to the dance field for many years, is that the profession's interests can best be fostered by *one* magazine . . . the fundamental doctrine of that one magazine to be of service to the dance profession and the advancement of the dance as an art form.

Having recognized that progress presupposes changes which sometimes seem radical, and believing so firmly in the tenet of "one for all and all for one", there was little to debate about the wisdom of accepting the opportunity to name Mr. Rudolf Orthwine as my successor. With this issue, Mr. Orthwine makes his debut as publisher of a greater AMERICAN DANCER combined with Dance Magazine!

To turn THE AMERICAN DANCER over, or even to share it, with someone who did not fully understand and enjoy a deep kinship with the dance field was impossible . . . but in Mr. Orthwine, formerly president of Advanced Arts Ballet, Inc., which will be long remembered as the organization that so successfully presented the Ballet Theatre at the Center Theatre for a sensational three weeks' engagement in 1940, I have found such a person. And so there was no question as to the future course.

No longer connected with any ballet, Mr. Orthwine is a business man and a balletomane of unusual enthusiasm who enters the dance field with an unquenchable enthusiasm for the cause of the American dancer and for the dance as an artistic essential in our growing culture. As proof of his sincere desire to serve the dance field, his first official act was to acquire Dance Magazine and combine it with THE AMERICAN DANCER.

In this expanding AMERICAN DANCER the AMERICAN DANCER staff will remain virtually unchanged, except for the substitution of Mr. Russell Tedford for our able Mr. Alvin Wright who was called into military service and is already across the seas. As publisher, Mr. Orthwine will guide the editorial destiny of the magazine. I shall remain on the staff as Advisory Editor. The greatly enhanced facilities at his command insure, almost at once, a larger and more beautiful magazine with increased circulation.

This *Summing Up* is really a summation of fifteen busy, years which, I trust, have left a mark upon the field as evidence of the good faith in which they were invested. To my successor, and to the dancers of America, I extend every good wish for the full realization of the success that is promised in the years to come.

A Yankee Preface

by HELEN DZHERMOLINSKA

Prologue

Denishawn bore them. From that life-giving source they sprang as so incredibly many dancers have. She, from Boston, where she was already a soloist at fifteen, in the Braggiotti-Denishawn school; he, from Georgia, whence he migrated northward and found his way into the Shawn men's group. This is not a tale with a moral but if you draw one therefrom, how can we prevent it? When you fight to get into a theatre which is turning them away from the box-office in droves, you can get your mind assured on this one thing. These Winslows and Fitzsimmonses, these Grahams, Holms, Humphreys and Weidmans have been through their own particular brand of trial by fire and hardship and in time the box-office gets quite psychic and turns into a barometer indicating a degree of their struggles and art-worthiness. This year of grace Miriam Winslow and Foster Fitzsimmons are talked about as "the coming leaders of the American Dance." Now, four years ago they were merely "promising." You see, they fulfilled their particular promise because they had the courage to develop an American kind of movement and subject matter at a time when chi-chi was still smart and tradition paralyzed a great section of dance performers into supporting continental dance conventions which today are failing for lack of corpuscles.

Back Bay

Fortitude is the character keynote of the Winslows of Massachusetts. Miriam, or as she is called, Mimi, is a chip off the Winslow block which came over on the Mayflower. In her you see Puritan stock some three hundred years afterward. The stock is still thriving. As the daughter of a New England industrial king, she could well have devoted her time to pursuing the fine art of leisure. But this was not the role she planned upon assuming. An artist who fights his way up from poverty gets plenty of sympathy; but none is wasted on the artist who springs from wealth. The latter has two battles on his hands. One is to reach the same goal aspired to by the poorer; the other is to fight the ennervation that emanates from money. Mimi's father owned a string of racing horses. She rode them in big shows; once took the Boston Horse Show away from the international champion *Flowing Gold*, the English favorite. She went to the usual "best places", got the "parties" period out of her system, and then threw them all overboard because they interfered with her dancing. Horses, parties, schools, leisure all went. She made her first professional appearance at the age of ten, and by the time she was fifteen was a soloist in the Braggiotti-Denishawn school. When this school disintegrated she picked up the pieces and it became the Miriam Winslow School. In a few years she went with Ted Shawn as soloist on the last tour before he organized his men's group. It was Shawn who steered her toward Spain and the flamenco dance. In her his gimlet eye discovered the subtle germ of the responsive dancer.

photo: Marcus Blechman

Miriam Winslow and Foster-Fitzsimmons in the waltz to end all sentimental waltzes: "NEW and DANGEROUS"—1830, a satire on the dance which frightened our great grandmothers in that period when it made its first appearance.

Gitana

When Miriam Winslow, Back-Bay socialite and junior leaguer, betook herself to Spain, she performed a feat given to few to perform. The south of Spain harbours a mysterious, alien race which lives, acts, behaves just beyond the border of our comprehension. These flamenco people who live in the hills near Ronda and Granada, in the caves of the Sierra Morena and Sierra Nevada, in the back streets of Sevilla, draw the line between themselves and us, and beyond that line we dare not step, unless they wish it. Mimi sought out this folk in their own parts, in wine-cellars, in hide-outs. She studied with the great masters like Otero and Bautisto Baznela, but not until the gypsy Frasquillo noticed her and that "she could dance" did she approach the heart of the calé. He took her into his own home, but he made her study with the gypsy children. She won her spurs, too. One day, he awarded her a gypsy dress, slightly used, belonging to his wife, as her diploma. On her return, she was compared with Argentinita — but declined to use her knowledge of the Spanish dance for itself alone, but to enrich native composition with it.

Gentleman From Georgia

Not all athletes become Lieutenant Commanders in the navy, like Mr. Tunney. Some, like Foster Fitz-Simmons are seduced into becoming dancers. Our hero has one thing in common with Mr. Tunney, indeed. They are both pushovers for *belles lettres*. Today, Foster tours the two American continents, hand in hand with his portable typewriter, and is about to bring out a book on the tobacco country, the lively Georgia from which he comes. Young Foster was the aver-

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A Gallery of American Dancers

No. 1 OF A SERIES

CARMALITA MARACCI

A few years ago in downtown Los Angeles, critic and writer John Martin dropped in to watch the work of one Carmalita Maracci in her own studio. He was led thither by Agnes de Mille who promised him a sight worth traveling to see. If they were not stupefied into a swoon, as later audiences of Carmalita frequently have been at the sight of her, they at least had the vision and appreciation to lead the cavalcade of critics, dancers and audiences who have seen and acclaimed her within the last few years.

The AMERICAN DANCER now begs to lift its hat in the direction of Carmalita Maracci. This young, but seasoned dancer, who was born in South America of Italian and Spanish parentage, is California bred and self-created. In the dance she has accomplished what the early explorers accomplished when they set out on uncharted seas. La Maracci has with a sweep extended the horizons of dance so far away from our present reach that the complacent have turned dizzy at the mere thought of such unorthodox pioneering.

Carmalita is no carbon copy of any Spanish dancer who ever preceded her. She may, even be, as certain of her critics have with hair-splitting nicety proclaimed, no Spanish

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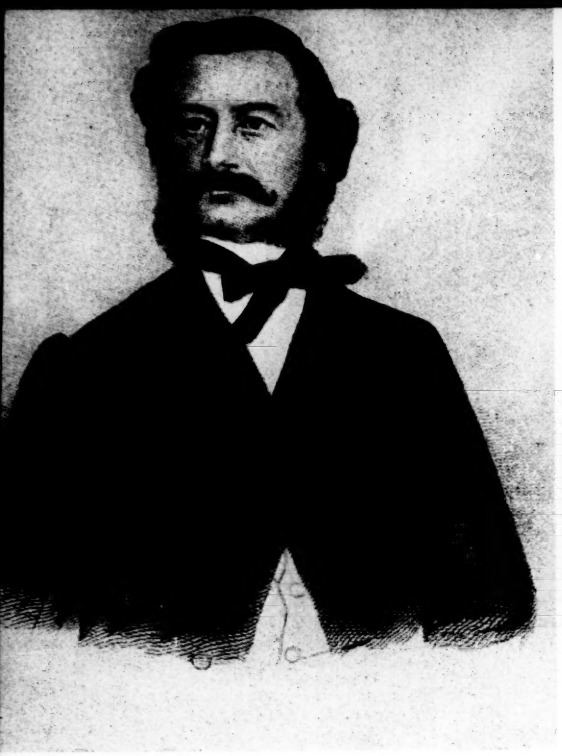
Scene in the Hollywood studio of Carmalita Maracci with Miss Maracci (second from left) and some members of her company warming up for class.

Photos by Michael Kidd

Another Goyescas. The delicious and slightly malevolent romance between a coat tree and a dancer. Dancer and coat tree are alternately male and female depending upon which wears the Cordobes hat. In the first two, Carmalita is the insinuating, exciting woman; in the third, she is the insolent, stamping, comical fellow. The other party, the coat tree, simply allows itself to be used.

In the first picture, a Gavotta Vivace, a presentation dance with a flavour of the early nineteenth century, in form, classic, in feeling, that of a country dance. In the second and third pictures, Carmalita partnered by Paul Godkin, sum up the flamenco dance and its language in a suite based on folk-themes of the Spanish people.



An old lithograph of Paul Taglioni made at the time of his visit to America.

A Dancer's Odyssey

By LILLIAN MOORE

In the year 1839 Paul Taglioni was at the height of his fame. He was just thirty-one years old. He held an excellent permanent position as first dancer and ballet master at the Berlin Royal Opera. His wife, Amelie Galster Taglioni, was *première danseuse*. They had danced together in Paris and London and most of the cities of the continent. The fame of Paul's sister Marie, who was acknowledged to be the greatest dancer in the world, lent a glamour to the very name of Taglioni. Foreign engagements were plentiful, whenever Paul and Amelie could get away from Berlin. There, they were secure in the favor of the King and his court.

And then, one evening, Paul chanced to read a copy of the Parisian journal *La Presse*. He was struck by a description of the new steamboat service which had just been inaugurated between Liverpool and New York. At that time, nearly a century ago, the old clipper ships were still the accepted means of ocean travel. The idea of a transatlantic voyage by steamer was as romantic and adventurous as a crossing by plane or Zeppelin would be today. It held a tremendous appeal for Taglioni.

As he went about his usual duties at the Berlin Opera, he tried to forget his fantastic desire to visit the United States. America was remote and perhaps uncivilized; it was said that wild red Indians were still plentiful, even in the eastern parts of the country. How would the natives of this strange land receive a classic dancer? The idea was absurd, and yet he could not forget it. It became an obsession. After all, was not his sister Marie at that very moment enjoying unprecedented triumphs in Russia, which also had been considered a barbaric hinterland?

At that time there was in London a bookseller named Seguin, who managed to combine the activities of a theatrical agent with his literary existence. He had already procured for Paul Taglioni several lucrative engagements at the King's Theatre in London. Now Taglioni wrote asking if he could arrange a tour to America. Seguin's reply was prompt and enthusiastic. Messrs. Price and Simpson, directors of the Park Theatre in New York, were in London. They were anxious to engage a celebrated dancer or two — (as a matter of fact, they were already angling for Fanny Elssler, whom they finally secured in 1840) — and the name of Taglioni would carry great weight in the United States. Would Paul and his wife consent to an engagement at the Park?

Highly elated, Taglioni hurried to the office of Baron Redern, director of the Opera. It would be necessary to obtain a prolonged leave of absence from Berlin, for the journey to America was long and arduous, even when it was accomplished by steamer. Not until the King himself had tried to dissuade Taglioni from leaving Germany was the furlough finally granted. The contract was signed at once, and sent back to Price and Simpson, who were waiting for it in London.

What a bustle of preparation then began! Taglioni and his wife were to travel alone, but they were obliged to take trunkloads of costumes and accessories with them. They must be prepared to present four full-length ballets, and innumerable divertissements. Ballet slippers were particularly important; where would they find anyone to make them if they should run short in the wilds of North America? A new wardrobe for Monsieur; ball dresses and formal toilettes for Madame, who would surely be feted in this strange country. Then music and orchestrations and all the variegated properties of a ballet company, even though this one consisted of only two persons.

Their farewell performance in Berlin was set for the evening of March 23. Paul Taglioni's own ballet *Don Quixote* was performed. Between the acts the King of

Prussia himself came backstage to congratulate the dancers and wish them *bon voyage*. This royal visit was almost too much for the emotional artists; they began to regret their decision to leave Berlin, but now it was too late to change their minds.

On the following morning Paul and Amelie Taglioni began a journey which was to last until the sixth of May — six and a half weeks — and which was to employ almost every means of transportation then in existence. From Berlin to Zehlendorf they travelled by train, which also was something of a novelty. There they took leave of a friend who had accompanied them from Berlin. At Zehlendorf they took a stage-coach which carried them through Potsdam and across Germany to Frankfurt-am-Main. There a river boat took them down the Main and up the Rhine to Rotterdam, where they changed to a channel boat for London. There had been delays, and on reaching London they found their agent, Seguin, desperately afraid that they would miss the last mail coach to Liverpool. He hurried them through the customs, facilitating the inspection of their bulky and suspicious-looking trunks of theatrical accessories. A dash across London, and they just caught the stage, an express coach which galloped furiously through the night to Manchester. There they found once more the modern luxury of a railroad train, which carried them the remaining thirty-odd miles to Liverpool. In the latter city the Taglionis were much impressed by a railroad tunnel 4000 feet long.

They had arrived just in time for the steamer. A violent storm was raging as they boarded the little boat which was to take them out to the *Great Liverpool*. The inclement weather did not prevent the citizens of the town from staging a gala farewell at the departure of the steamer. It seems to have resembled the launching of a liner like the *Queen Mary*. Throngs of people lined the shore, waving handkerchiefs; pennants and streamers fluttered from the masts of the smaller boats in the harbor; beautiful young girls, dressed all in white (in spite of the storm!) sang farewell songs.

In the midst of all this gaiety Paul and Amelie, desperately homesick, clung to each other and wished themselves back in Berlin. The desolate sight of the mast of a wrecked ship, which protruded warningly above the waves near the entrance of the harbor, did little to reassure them. As soon as they reached the open Atlantic, Paul became wretchedly seasick. He was forced to retire to his cabin and remain there for most of the voyage. Amelie was little affected by the sea; she soon became the center of social activity on board, charming all her fellow-passengers with her blonde German beauty, leading all the balls, and enlivening the dinners. The only thing which worried her was the impossibility of practicing; after all it would be no easy matter for a classic dancer to make a debut in a strange country after six weeks of inactivity! Paul was too ill to care very much; he might not live to reach New York anyway.

Like most seasickness, his indisposition finally passed, and he ventured out on deck, a little green about the gills, but otherwise cheerful enough. The passengers were so surprised at the sight of a strange face that they asked Captain Fayrer if he had been rescued from the sea! But the adventures of the voyage were not over. An Englishman who occupied the cabin directly opposite that of the Taglionis was even more seriously ill than Paul had been. The ship's doctor had been attending him regularly, and one day he startled everyone by announcing that his patient had smallpox! The entire population of the ship was thrown into consternation. Luckily there was preventive serum on board, and everyone who was willing to submit to the operation was vaccinated. Taglioni and his wife both consented, and were saved much inconvenience when the ship reached New York, for those who had refused were held in quarantine for many days.

Later, James Gordon Bennett, in his highly individual journal, the *New York Weekly Herald,* made good copy of the vaccination incident. He described how the Taglionis, with their imperfect English, failed to understand what the doctor wanted of them, and how Madame believed that he wished to search her trunks for smuggled goods. Then, when he mentioned arms, Paul thought he meant firearms.

"Arms! Mon Dieu! We have no several arms," Paul is quoted as saying, "No arms, Monsieur! No pistole! No dagger! No noseing of some arms — Mon Dieu! I have no arms — Madame has no arms!"

The doctor remarked that they seemed to have very good arms, and legs too.

"Legs! — *Comprend pas.* Ah, *oui!* But you must not search my legs — nor my wife's legs. We shall live by our legs."

This colorful episode probably existed principally in the imagination of Bennett or his informant. At any rate, the vaccination had such a serious effect on poor Paul that he was taken ill again, and did not reach New York in the best of spirits.

It was on a glorious moonlight night that the *Great Liverpool,* after a journey of seventeen days, arrived in New York harbor. There were no skyscrapers on the horizon then; New York was a charming little town with pretty shaded walks and attractive small shops and theatres. The Battery, with its lovely green trees and grass, was the favorite promenade of fashionable society. The *Great Liverpool*

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J. Blandard's lithograph of a scene from a Paul Taglioni ballet called Le Plaiairs de l'Hivers. The scene depicts a pas de l'hussarde danced by the ballerina Carolina Rosati and M. Charles. This was one of the many works created by the prolific Taglioni.

VIA THE GRAPEVINE

By VERITAS

Double Feature: Gilbert and Sullivan's *Pinafore* and the Joos Ballet at the St. James Theatre. This proves something or other. Maybe that the *Green Table* will turn out to be the *Abie's Irish Rose* of the dance field.

• • •

The *New Yorker*, in the person of its music critic, Robert Simon, fires the first salvo of applause at the work of the ballet of the Metropolitan Opera this season. We knew this deserving ballet would sooner or later get the recognition it merits. Says Mr. Simon: "In a recent performance of *Coq D'Or*, prima donna Miss Bok sang an air accompanied by a young lady of the ballet

photo: Lewis

Merle Marsicano, Philadelphia dancer demonstrating a pas seul for the benefit of Deems Taylor, in whose opera Ramuntcho, she and her group danced on February 10 in Philadelphia.

who feigned an authentic accompaniment on a zither-like instrument. The anonymous mime did the best job of synchronization of a prop to the actual notes I've ever seen. Baby, take a bow." Baby's name turns out to be the talented Miss Rita Holzer. And another season of ballet at the Met becomes history.

Plat, Plateau, Platoff and Platt. This is the history of the metamorphosis of one Marcel Plat of Seattle, Washington from his student days through a vivid four years with the Russian ballet as first, Marcel Plateau, and then Marc Platoff, down to tomorrow morning when he emerges on Broadway as the male dancing lead of the musical *My Dear Public*, as Mark Platt. Thus: a new musical comedy tapstar. And we do mean *star*. The carrot-topped Mr. Platoff or Platt will make as many friends on Broadway as he has in the ballet, if our omens come out right.

• • •

They are still shedding tears over the corpse of *The Lady Comes Across*. This show boasted Balanchine and a roster of Russian and American ballet names, but not enough capital or courage to see it through more than two performances. Anyway, the dancers were feted after the opening night's performance in the acceptable style, come what did. Of this cast, Olga Suarez, Marjorie Moore and Babs Heath have stepped into parts in *My Dear Public*, without delay. Viola Essen, the (recently) invisible ballerina, has been auditioned for the leading feminine dancing part in the show. Result: Unknown. Carl Randall, up and coming choreographer on the Broadway scene, has been retained to arrange the dances.

• • •

Our loss is Hollywood's gain. Johnny Mattison will call the Universal Studio home for the next seven years if his contract does not deceive him. He came out to do one picture and has been sentenced to a long term in Hollywood as a result of his work in *Wake Up and Dream*. This features Grace MacDonald, who was last seen on Broadway in *Very Warm for May*, and a group of what Johnny calls 'Juveniles'. His next call is *Broadway* with George Raft. See you in the flickers, Johnny.

• • •

Twelve year old dancer Grace Costello has made the grade in the two-dimensional city (you know, Hollywood) and has been signed by M.G.M. at the instance of Joseph Pasternak, the genius who is always ferreting out youngsters like Deanna Durbin and Gloria Jean. Will little Miss Costello make it a threesome? Anyhow, or anyway, you will see her in his production of *Tulip Time in Michigan* which may be called almost anything else by the time it reaches your local theatre.

• • •

Correction, please! In our January issue, we were so importunate as to exclaim over the loss (premature) of Doris Niles' famous library of dance books in Paris, but word comes from Miss Niles that the books were left to the tender care of the American Express office in Paris, which will, she has faith, deliver them promptly at her door, the minute hostilities cease. They must be there, she says, as she is paying storage charges on them. Well, we've got faith in the American Express but none in the local Nazi polizei.

• • •

What do you know about the natural history of the ballet girl, circa 1850, London? We won't tell you what we found out, but it makes better reading than a racing form. This volume and similar rarities in dance bibliography stopped us short one day at the Kamin Dance book shop, when we were fain to get on with our other business, but were held, willy-nilly, by the fascination of old books on dancers and dancing, such as are probably to be found nowhere except in private collections or museums. Kamin's is fast turning into an institution to keep the

photo: Michael Kidd

Bill Pillich, popular tap dancer, who turned his talents toward ice skating, recently appeared in Sonja Henie's Hollywood Ice Revue, and now reports for work in It Happens On Ice.

danceomanic bookworm happy. In fact we finally exited with a catalogue entitled *Danceomania* firmly clutched in our chubby fist. *Kamin, y'gotta get the best for me, Kamin . . .*

• • •

Dear old Rockefeller Plaza will, in time, become the nation's number one animal's corner. Having tried a variety of beasties from seals to penguins, they have temporarily turned the plaza into an ice rink, and

Incredibly, that is Greta Garbo, and she is giving Bob Alton something to worry about in the rumba they are performing in her newest release Two-Faced Woman.

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shipped the last inhabitant, the penguins, to the Bronx Zoo, while sixty-five stories above ground, Charles Weidman, Katherine Litz and Peter Hamilton, dancing in the Rainbow Room, troupe gaily on with their knockout impersonations of three penguins at play, by way of keeping their memories green. It's a tie for first place between penguin and company in the sunken plaza and Charles Weidman and Company in the Rainbow Room, for laughs and wacky, cock-eyed humour.

* * *

Los Chavalillos Sevillanos, or, if you insist on knowing, the Kids from Seville, Rosario and Antonio, are not going to be with *Sons O'Fun* long enough to grow beards like the other performers probably will. Not if Hollywood can prevent. They have been signed to appear in three forthcoming films. They were responsible for the loudest gasps in the recent *Ziegfield Girl,* completely overshadowing the gasp queen, Hedy LaMarr. The Kids are cousins; both were born in Seville, and have been dancing together since Rosario was seven, and Antonio, six. At six, Antonio gave evidence of trying to follow in his esteemed grandfather's tracks as an espada. Grandfather lived long enough to kill 2000 bulls, and was said to have fried and eaten an ear of every bull he ever killed, a dietary horror which Antonio decided was not for him to emulate. He was discovered by Realito, the maestro, in the streets of Sevilla, where he was engaged in prancing menacingly before a symbolic red cape.

photo: Albert Fenn

Basement lobby, Museum of Modern Art, showing a section devoted to Gjon Mili collection.

photo: Michael Kidd

Nelle Fisher, member of the corps-de-ballet at the Music Hall has recently seen plenty of action. She appeared in concert last month at the Y.M.H.A.; then flew to Georgia to get married; is now back at Radio City.

* * *

The American Guild of Musical Artists, which is the national organization of unionized dancers, operatic and instrumental artists, reports tremendous response from its members in the operatic and instrumental fields to pleas from the U.S.O. for benefit performances for soldiers. Thus far no dancers have come forward. Why this deficiency? Fear? Apathy? As if to contradict this theory comes word from Ruth Page and Bentley Stone of Chicago, that their intimate ballet company is to tour various camps early this spring on behalf of the U.S.O. Mr. Stone expresses himself as being far more willing to face the guns of the enemy than the critical attitude of camp audiences. Perhaps this attitude has created unreasonable fear. And if you've got such an attitude, perhaps the best thing you can do with it, is to file it in the waste basket, because typical letters to this office from several camps assure us that a soldier is not so very different from a civilian, and that dancing need not necessarily be the lighter vaudeville variety to win a welcome. AGMA will probably be ready to steer you right, if you reconsider.

* * *

North of the Border: The Montreal papers having arrived here, advise us that the Ballet Theatre now on tour in Canada, is definitely in the groove. To be more specific, the tune sung by these papers seems to run like this: "Oh, Alicia is my darling, my darling, my darling, oh, Alicia is my darling; Stay and be our Valentine"! They refer to Alicia Markova, an English ballerina of more than the average ballerina's years, who possesses mighty little in the way of looks, too thin legs, and no particular technical accomplishments other than a remarkable turned out-and-up toe, who probably practices witchcraft to captivate audiences which all react in the above manner. We know when we're licked. She's got us, too. Hexed by Markova, that's us.

* * *

South of the Border, or, *The Merry Pranks of the Original Ballet Russe* (a serial story): This curious caravanserai known as the Original Ballet Russe of Col. de Basil, very loathe to violate an honored custom of traveling ballet companies, right pleasantly allowed itself to be held up at the Mexican border a few weeks ago, while immigration officials pried busily into the affairs of its many souls before allowing the company to proceed to Mexico City. To make it brief, and draw a merciful curtain, they arrived in Mexico, D. F. minus nineteen members of the company, excluding the Colonel himself, and opened, nevertheless with a bang, in *Lac de Cygne.* It is our studied opinion that nothing can stop Col. de Basil and his gallant troupe. They thrive on tribulation and woe is their constant bedfellow. Neither act of man nor God has much effect on them. In short, today they are pushing around Mexico, prior to sailing for South America. Correct us if we are wrong but they do seem strangely shorn of several established personalities long connected with them. Marina Svetlova is in New York, having run seriously afoul of these fiends, the immigration authorities; David Lichine and Tanya Riabouchinska are resting in the bosom of New Jersey's fat farmlands, until the advent of the musical comedy upon which he is to

(*Continued on page* 33)

photo: Marcus Blechman

Federico Rey appeared this month with Argentinita and Company, dancing a very amusing fish-monger in the streets of Malaga; a solo number called Rumores de la Caleta.

Guatemala Dances the Quiche Quadrille

By Margaret Mantle Stookey

THE Dance of the Conquistadores-*Baile de los Conquistadores,* is the most popular dance in Guatemala today. Its strangeness is due to the fact that it celebrates the Indians' downfall at the hand of the blond, beau-brummel Alvarado and his group of Spanish adventurers. The dance probably is the result of the efforts of the early priests to teach the idol-worshiping Mayans and Quiches, in primitive form, the theology and legends of the Spanish. The Indians who even today cannot completely grasp Catholicism evidently kept the dance from a love of drama and rhythm. The Indians take the parts of both the conqueror and the conquered and dance with great enthusiasm their own destruction and dissolution.

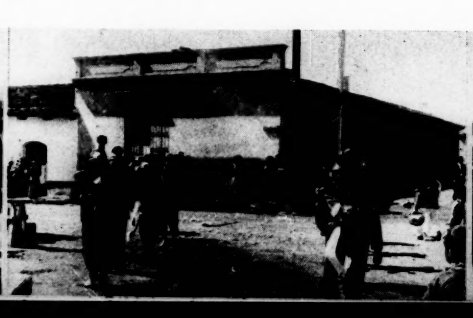
The fifteen or twenty men who take part (women never dance in these Fiestas) are the most important men in the village. They are chosen as a reward for service or allowed to dance to fulfill some solemn promise made a special saint. The men must have great vitality and perseverance to undertake the many, many weeks of practice as well as the constant dancing for three or four days during the Fiesta. They must also be comparatively wealthy to be able to pay the outrageous rental charges on the costumes. This dance usually takes place around Christmas time, but when I saw it in the middle of the summer they were celebrating one of their innumerable saint days.

We drove into the village of Chimaltenango at the top of a volcanic ridge (where the rain on one side flows to the Pacific and on the other to the Atlantic) and were spell-bound at the sight of a seeming Spanish pageant dancing and parading around the square. A few hurried explanations from the guide and we were out of the car snapping pictures furiously. The Indian dancers were dressed in red, green, and purple velvet like so many theatrical 17th century knights and courtiers. Although all were dressed alike, I soon learned that one half represented the Quiches under Tecuman-Uman and the other half the Spaniards led by Alvarado. They were dancing forward and back with a labored, careful step-hop and two-step, a slide, close and slide done with precision to the monotonous thump and squeak of a Marimba, fife (chirimia), and drum. The pompous, fussy costumes were worn with heavy wooden masks representing ridiculously small Spanish faces, rouged and mustached, complete with blond curls. Their eccentric gambols at a distance suggested that they were engaging in some ludicrous prank, actually, however, the dance was supposed to be done with great gravity and solemnity. Each man had a pointed rattle in his right hand from which dangled a scarf or a printed kerchief. The left hand was placed primly at the waist a la "Highland Fling." The maskers danced along, but as for rhythm, were utterly oblivious of the reeds' shrill little scale and the rhythm of the drums' steady beat. Around the rough cobblestones of the square they went, up the church steps, out the main street to the edge of the village stopping at each *confradia,* then back to the square again and so on and on through the day and night advancing and retreating in monotonous order.

At the *end* of the procession above the crowd one could see the life-size figure of a Madonna swaying precariously on the shoulders of four men. The statue was on a rude platform topped by a gothic arch decorated in cheese-cloth and tissue paper. The gaudy, shoddy decorations, untidy with ends flapping were in pitiful contrast to the serene painted face of the virgin. In front of the Madonna three shining silver maces were carried. Just ahead of them two straw-hatted boys carried a glossy, rosewood Marimba whose organ tones were accompanied by stacatto beats on an elongated drum and the falsetto squeak of a *chirimia.* In front of the musicians the two leaders representing the debonair Alvarado and the doomed Tecum-Uman danced and strutted by themselves. Their costumes were like the others except that they boasted more decoration and had long trousers and a sword. Leading the entire procession danced the chorus or ballet, ten or twelve men all dressed exactly alike except that a few wore animal masks. The procession was thus in reverse order and proceeded very slowly as everyone had to wait while the dancers advanced and retreated in their "Ole Dan Tucker" formations. The steps were easy—heel, toe, slide, but precise and any Indian who made a mistake was in permanent disgrace.

The Guatemalan Indian does not jump or spring into

(*Continued on page* 40)



The Waltz in Ballet

by Baird Hastings

Marie Taglioni in La Sylphide.

THERE is considerable confusion as to the origin of the waltz, but at least one thing is clear, that it made its formal appearance in French ballet in the Napoleonic era. Although the seventeenth century Austrian composer, Schmelzer, wrote "arias" which may be danced as waltzes, it was Pierre Gardel's two act ballet *La Dansomanie* (1800) with music by Mehul which introduced this already popular form to the Paris opera. This ballet enjoyed a fine success, and yet except for Sor's *Cendrillon* (1823) there are few records of waltzes appearing in ballet for over 30 years.

The waltz became a fixture in ballet through the fact that Schneitzhoffer wrote one for his great ballet, *La Sylphide,* starring Marie Taglioni. Adam did not neglect the waltz, for he included several in *Giselle,* and other European and American ballet composers now realized its possibilities as a dance form of infinite variety while composers like Chopin, Weber, and Berlioz wrote waltzes in their concert works which have since been used with telling effect by the Russian ballet of the twentieth century. A unique fact in the history of the waltz was that after 1840 this form has been continually used for social dancing, in concert music, and on the stage, whereas most previous forms went through these stages serially.

Pugni and Minkous laid the groundwork for two of France's greatest ballet composers: Delibes, and Offenbach. Delibes wrote only three ballets—*La Source, Sylvia,* and *Coppelia,* all of which contain magnificent waltzes, because he aspired to write in a medium which he regarded as higher. However, except for *Lakme* his other work is forgotten while the ballets are still played. Offenbach is represented as a ballet composer who employed waltzes both by reason of the Taglioni-choreographed *La Papillon* in which Emma Livry made her debut and as the composer of the music of two recent ballets choreographed respectively by Massine and Fokine, *Gaite Parisienne* and *Bluebeard.* As a composer his talent may have rested more directly in the line of operettas, but who will soon forget the hauntingly beautiful waltz which closes *Gaite.* Succeeding French ballet composers Lalo, Widor, Massenet, St. Säens have followed largely in the Delibes tradition, while their contemporaries Lanner, the Strausses, Waldteufel were creating their masterpieces of social dance which were to be choreographed in the twentieth century by Jooss, Massine, and others in such ballets as *A Ball in Old Vienna* and *Le Beau Danube.*

However, the waltz as a dance form is suited not only to the lighter side of ballet, but also serves well as a basis for adagio. Tchaikowsky continued along the lines of Chopin and Berlioz when he included them in his Fifth Symphony and his Serenade for Strings, both of which have been choreographed in recent years, and he and his successors such as Glazunow provided the waltz with a new seriousness in the ballet proper. Tchaikowsky composed waltzes for all three of his ballets: *The Nutcracker, The Sleeping Beauty,* and *Swan Lake* (in which there are two). Glazunow's most famous waltzes were in *The Seasons* and *Raymonda.*

Since 1918 the waltz has been in such ballets as Ravel's *La Valse* (Nijinska-1929), Walton's *Facade* (Ashton-1931), Piston's *The Incredible Flutist* (Wiener-1938), Pierne's *Giration.* Two typically American ballets which have made use of the waltz in American idiom are *Charade* and *Billy the Kid* (Copland). Thus despite many geographical and historical vagaries, the waltz remains a dominating force in ballet today as well as in the social dance and symphonic forms, withal its Cinderella-like origins as a folk dance.

The Art of Self-Defense or What to Do About Dance Holds

By CHRISTINE TAPLEY

"Service Station Attendant Hold"

I THOUGHT that there might be some among you who have encountered the same problems that I have encountered in the Art of the Dance and would like to know how I have met these problems and what I have done about them. I am, therefore, setting down Certain Classifications, Attacks, Counter-Attacks (or Remedies) which should either be of some use to you or you should stay off the floor which is where, if you are not careful, you will land anyway.

In order that we may all have the same idea of the subject we are about to deal with I think it is more than high time that we establish a common (that is to say, congenial) meeting ground so that everybody may know from the start just where we are and will not find himself or herself as the case may be wandering around Madison Square Garden or turning up at Bloomingdale's basement.

For this purpose I have chosen no less an authority than Mr. Webster, who, although he and I have disagreed violently on certain points, still he has never allowed personal prejudice to override his Judgment and he has maintained throughout a scholar's attitude towards another's—or my—divergent views.

Taking Mr. Webster for our starting point, then, we have:

1. dance (dăns), v.i. To perform a regulated series of movements, commonly to music; to trip, glide, or leap rhythmically.
2. To move nimbly or merrily.
   dance (dăns)—n. 1. A measured leaping, tripping, or stepping in unison with music or rhythmic beats.
3. The complicated aerial movements of a swarm of some insects, as midges, gnats, and certain butterflies.

This covers about everything, I think, which seems to me to have been more or less Mr. W's notion and should give you a pretty general idea of (1) what you should expect and, (2) what should be expected of you. However, as it has no doubt been your experience as it has, on various occasions, been mine that both of these — shall we say *axioms?*—have been variously interpreted, it becomes our first duty to Enumerate and Classify Certain phases of the Dance in order that as much Uncertainty as possible may be eliminated at the start. I would not, if I were you, be too confused at what I consider Mr. W's ill-choice of words in this connection for you may find yourself in more difficulty than you will know what to do with; all I ask is that you keep your feet on the floor and maintain throughout a Cheerful Attitude which Mr. W. has touched on briefly in the word *"merrily."* As Mr. W. seems to have got considerably off the track in his definition *dance* (*dăns*)—*n. The complicated aerial movements of a swarm of some insects, as midges, gnats, and certain butterflies* which, we may hope was only the result of a bad night, we can charitably ignore this *faux pas* and go on about our own and other people's business in the matter of Holds which is about all we will be able to cover in one Lesson.

I have only reached my Conclusions after considerable Thought and Pain and I trust that you will give the Subject the serious Attention that the problem warrants, and if you will (and can) follow me I think you will receive much Beneficial Information.

Before we go any farther, however, I must offer a few words in explanation as a precaution as it is possible you may want to know in each case just *who* it is that I am talking about. Unlike bridge, therefore, in The Dance, your partner, or the person who is almost always erroneously referred to as your partner, is not your partner at all, but your *Opponent,* and henceforth will be known as such. Having cleared away this difficulty, then, we may proceed.

The first Hold, which we shall take up is called, for clarity and for any other reason you may be able to think up, the High Hand or Service Station Attendant Hold. This is a quite common Hold (or Grip) not without its amusing sidelights and complications and is not, unfortunately, restricted to any one part of the country. I have come upon it in even as remote spots as San Pedro and Ispahan. It is characterized by your Opponent's (say that he is a Man) rigidly holding one hand high in the air as though he had been going to get the hose off the hook and he had got paralyzed in that position; but don't let this embarrass or confuse you. Pretend that he really *is* getting something off a hook and, mentally, you will feel much better about it; physically, you will be feeling that you will never be able to use your arm again which, of course, you should consider as being all in the name of fun and you should forget about it. If you can't forget about it voluntarily, your mind will be somewhat distracted from your problem by the position (or positions) of your Opponent's Other hand which you will never for a moment *wonder* where it is as is the case in the Butterfly Hold which we will take up later. The Other Hand of your Opponent in no uncertain manner is being used to Jack Up The Chassis. This Hand is usually placed, at the beginning of the Dance, at your waistline (in back, naturally) and you wish to God it would stay there, but, no, it has Instincts, and roves up and down the middle of your back, not lightly as in the case of the above-mentioned Butterfly Hold, but with a heavy movement not unlike that ex-

perienced under the hand of a Swedish Masseur who is taking his frustrated love life out on you. Always ascertain before you let yourself in for a massage by a Swedish Masseur that he has *not* just fallen out of love. This may be a little beside the point but it is just as well to know it anyway.

To get back to Our Subject: There is a peculiarity about this Hold which is closely allied to Air Currents and in most Cases is also associated with a feeling of Panic. This is induced by a preternaturally strong inclination on the part of your Opponent to gather as much of your dress in his hand as it is possible for him to do in as short a time as possible, and it is quite a simple matter in case you have been wondering how it is done. As your Opponent's Hand, dissatisfied with Things as They Are, begins to move upward from your waistline during the first few measures of the Mazurka, it takes two inches of your dress with it. Two inches may not seem to be very much on the Atlantic Seaboard but on the bottom of a dress it may very well spell

"is not your partner at all, but your opponent"

Disaster. And of course your Opponent's Hand is never, in any case, satisfied with this first *sortie.* It moves again and —*Whoops!*—there go two more inches. This is about the time that you become aware of the Air Currents (you thought I was joking, didn't you?) and the very definite sensation of Panic. Fortunately, about the time your Opponent has in his hand something that approximates the sizes and form of a ruffled bustle, the music stops.

However, I have long thought that something drastic should be done about this type of Opponent and therefore as a Counter Attack (or Remedy) I have hit upon this solution (and with notable success, too): The moment your Opponent's Hand begins its depradations, suppose *Your* hand, which in most cases *should* lie gracefully somewhere in the region of your Opponent's shoulder blades, begins to pucker up *his* coat. This may only eventuate in your Opponent's asking you what the hell you are doing but a less insensitive soul, I have found, will Get the Idea.

The Second Hold which we are to consider is known as the Pulmotor (or Floater) Hold. But in order not to confuse you it is also sometimes called the Rock—or Rib-Crushing Hold, which should give you an Idea if you have not one already. This may either come on a small platform with rollers which will enable you to pull it expeditiously through the sand (we assume that your victim has been at sea and not in the bathtub); or it may simply consist of a long hose attached to a motor in the car which you may leave on the road if you are in very much of a hurry. It has often been found that cars do not get along very well —or, at least, very *fast*—in even our best sand, and in this instance it is best, of course, to leave the car on the roadway, or, if the hose is long enough, at home.

The old type, which we shall call the *Out-Moded* type, had *neither* a hose *nor* a motor. You simply turned the victim over on his stomach and straddled him and pressed down with your two hands like all hell on his ribs—(Somebody lose something? Oh! Of *Course!* It's *me!* Well, no matter, we can just go on from this point, as I believe it might prove simpler in the end than trying to find out just *where* we were). *Now!* As, of course, on the ordinary dance floor one's Opponent seldom finds himself lying stomach-down on the floor, the procedure is, nevertheless, practically the same.

One's Opponent grips one somewhere amid-ribs and if you don't think this is *Something* you haven't danced with some of the Steel Riveters *I* have.

The Counter-Attack (or Remedy) for this granite-splitting grip is (1) to call for help while there is still breath in your little white body or (2) to melt away like taffy which isn't quite done. This latter remedy may seem a trifle difficult at first but it will come with a little patience and perserverance. This melting-away effect has taken the place of the loss of consciousness which used to be known as a "faint" and is to be much more highly recommended since I, myself, would never trust a loss of consciousness in these days and never believed that it got you anywhere but the floor anyway, my girls. Just stick to your taffy.

The third type of Hold with which we are to deal is the Potential Bursting Boiler type, which, although it is not essentially a Hold is Most Certainly a Definite Concomitant of Several types and therefore is entitled to a Heading of Its Own. This is closely allied to (and indeed is often mistaken for) both snoring and the twelve- and five-o'clock whistles, and is a Definite Menace to a pretty pink ear.

I must say that I am at a loss to tell you very much that can be done in this Case. I have always found it partially effective to stuff cotton in the ears but I know it is not always convenient to carry about with one a very large supply of this commodity—or even if one did find *this* convenient —to stop in the middle of the floor and apply it. However, if you are the Certain type that gets around these days I'm sure you will Find a Way and perhaps if you do you will write and tell me about it. (*Continued on page* 34)

"to melt away like taffy which isn't quite done"

Dancing Master

BU

By LEROY TH

Dancing at Fort Devens

The Dancing Masters of America, through the Dancing Teachers' Club of Boston, has started dancing classes at Fort Devens, Massachusetts. The following is an excerpt from a letter received by President Anna M. Greene from Captain John B. Gibbons, Jr., Post Morale Officer at Fort Devens:

"In behalf of the enlisted men of Fort Devens may I extend to you and your organization my sincere thanks for your most generous offer of cooperation for the Morale features here at Fort Devens.

"We contemplate having two classes of dancing on each Monday night at Service Club No. 1. One class will be for absolute beginners and one class for those who know a few fundamentals of dancing. The first class will start at 7:00 P.M. and the second at 8:00 P.M.

"We shall be pleased to furnish the necessary music and will pay any expenses incidental to members of your organization."

War Increases Dancing

Raye and Naldi, prominent ballroom dancers who are beginning a return engagement this month at the Persian Room of the Hotel Plaza, New York, say that since the war started, as far as we Americans are concerned, there has been an increase in persons participating in dancing in the country's leading cafes. The reason, the dancers feel is that people get tired of spending their days on edge, waiting for the next move that may hit home in this current situation. and so when night comes, more and more of them are going out to dance. Raye and Naldi find almost a 50 percent increase in attendance and participation this year in the same spots they toured last year. Heretofore, half the folk who attended clubs didn't dance; now only 10 percent of them don't.

Gable Learned the Two-Step from Akron's Champion Godfather

According to Kenneth Nichols, columnist of "The Town Crier" in one of Akron's newspapers, Professor W. D. Lynch, of Akron, Ohio, in his first days as a dancing teacher (thirty odd years or so ago) used to ride from town to town on a regular itinerary, like a circuit judge. One of his stops was Cadiz, Ohio, where it became possible for Clark Gable, then a rubber worker at the Firestone, to learn the new-fangled two-step. At a luncheon recently, when asked how Clark was as a dancer, the Professor answered "I'd say just average — just average." As a man, though, Clark was quite a fellow and Lynch admired him a great deal. The title "Professor" still clings to Mr. Lynch because he retains all the gallantry and polished manners of the true master of the ballroom arts.

Mr. Lynch was President of the International Association Masters of Dancing in 1919 and also 1925-1926. He is a member of the Cleveland and Ohio Dancing Teachers' Association.

Club Activities

● **Club No. 2.** The Florida Society of Teachers of Dancing elected the following officers for the year 1942: President, Morelle Buchanan; 1st Vice President, Theresa Thames; 2nd Vice President, Virginia Dell Bernreuter; Secretary-Treasurer, Mildred J. Lauger. District Governors: North — Morelle Buchanan; South and East — Lola Zane; West — Betty Mason.

The next meeting of the club will be at the George Washington Hotel, Jacksonville, in March.

● **Club No. 3.** Dancing Masters of America, Chapter 3 (formerly South Texas Association of Dancing Teachers) recently elected the following officers for 1942: Emmamae Horn, President; Miriam Widman, 1st Vice President; Florence Coleman, 2nd Vice President; Isabel McKenna, Secretary-Treasurer (re-elected); Judith Sproule, Parliamentarian (reappointed); Rowena Newberry, Vida Godwin, Laura Dorman, Directors; Marcella Donovan Perry was re-elected Delegate Director.

This club will hold its annual convention in Houston, Texas, on March 1st and 2nd at the Lamar Hotel. An outstanding faculty in all phases of the dance has been secured, which includes Edna Lucille Baum of Chicago, who will present some of her original children's dances; Lillian Cushing of Denver, Colorado, who is Mistress for the now famous Central City, Colorado, summer opera, will present ballet technique and dances; Judith Sproule of Beaumont, will give classical modern dance technique and studies; Miriam Widman of Beaumont, will present acrobatic novelties; Virginia Self of Dallas, will teach present tap dances.

There will be many other features of interest to the dance teacher and to students of the dance beside the instruction. Costumes for recitals and programs will be modeled by students and new costume fabrics by Southern Importers of Houston, Texas, will be displayed.

The entertainment features will include a Smorgasbord supper at the Lamar Hotel followed by a program of dance numbers presented by pupils of the members. Non-members who wish to attend the convention may receive full information by writing Mrs. Emmamae Horn, President, 2018 West Gray, Houston, Texas.

● **Club No. 6.** The Louisiana Association of Dancing Masters have recently bestowed honorary membership on Miss Stella Mercadel and Mrs. Mae Price Haines. A new member, Miss Thelma Whitmeyer of Lafayette, Louisiana, was obligated at the last meeting of the club held recently.

● **Club No. 7.** The Dancing Teachers' Club of Boston has recently installed four new members, namely, Ellen M. Ashenden, Winifred Ashenden, Brenda Boynton, and Mr. Vonn Hamilton.

● **Club No. 8.** The Western New York State Council of Dancing Masters is making plans for its Spring meeting. Two new members have recently been installed in this club — Olive McCue, ballet teacher from Rochester, and John Clancy, tap and ballroom teacher from Auburn.

● **Club No. 10.** The Dancing Masters of Pittsburgh held its January meeting at the Barth's Studio in Pittsburgh. An interesting program was presented which included Carl Nittman, Pasquale Caputo, Mamie Barth and Martha Rose Byers. A gala party followed the program.

● **Club No. 11.** The Texas Association Teachers of Dancing. The newly elected officers of this club are are follows: Virginia Self, President; Billy Nation, 1st Vice Presiden; Jeanette Robinson, 2nd Vice President; Carolyn Lee, Corresponding Secretary; Camille Long, Secretary-Treasurer; Frances Bleeker, Junior Past-President; Mrs. Lon Smith, G. B. McKinney, Jr., and Mary Rose Jones, members of the Board of Directors.

● **Club No. 16.** The Cleveland and Ohio Dancing Teachers Association sponsored its mid-winter convention on Sunday, January 25, in the Mayflower Hotel in Akron, Ohio.

● **Club No. 17.** Dancing Masters of America, Chapter 17, held a meeting in Washington, D. C. on January 18, at the Leroy Thayer Studios. Installation of officers for 1942 took place at this meeting. On February 15, Chapter 17 will hold its annual guest meeting. The program for this meeting will include Jack Stanly, teaching tap; Joshua Cockey and Calvin Meyers, ballroom. The meeting will be followed by a tea after which there will be square dancing conducted by Harvey Watkins of Baltimore, Maryland

● **Club No. 18.** The Dancing Teachers' Club of Connecticut held its regular monthly meeting on January 18 at the studio of Mr. Walter U. Soby, Hartford. The program included Helyn Flanagan; Florence M. Greenland; Allen Lavine; Walter U. Soby; and John W. Tye. Miss Yolan R. Szabo was Mistress of Ceremonies and Mr. Charles L. Christensen, Sergeant at Arms.

The following officers for 1942 were installed: Kathleen Smiley, President; Constance Guetens, 1st Vice-President; Helyn R. Flanagan, 2nd Vice-President; Doris E. Gibbons, Secretary-Treasurer; and Madame Annette, Director for three years. Mr. Soby acted as Installation Officer.

A patriotic dance "Keep 'Em Flying" was introduced at the meeting making an immediate hit with all present. It is danced to the music of "Remember Pearl Harbor."

● **Club No. 24.** The Dance Educators of America held its first meeting of 1942 in the Hotel Park Central on Sunday, January 25th. The program included rumba combinations by Fred Frobose and Eleanor Ross; a novelty tap routine by Nellie Cook and Children's Creative Expression by Irene Mayo.

f America, Inc.

TIN

tary-Treasurer

During the month a campaign was started to establish the DEA's Emergency Fund. This fund, to be used for the relief of indigent members, has been subscribed to by more than one-half the membership since the call was made a few days prior to the January meeting.

On George Washington's Birthday, the DEA will hold its annual Guest Meeting. Several patriotic numbers are being arranged for the occasion, among which will be a combination tap and baton twirling routine by Jack King; waltz and foxtrot by Herbert Lee; and a ballet duo by Oscar and Gertrude Hallenbeck.

Last month the list of officers of DEA was given but Miss Mary O'Moore's was inadvertently omitted. Miss O'Moore, past president, is a member of the Board of Directors since 1942.

Personals

Did you know that Helen J. Wheeler is not only the new President of the Cleveland and Ohio Dancing Teachers Association but also the President of the Cleveland Chapter of "The Women Flyers of America?" . . . Already an order for the 1942 convention book has arrived from one of our good Canadian members, Florence Johnson . . . Dorothy Kaiser's engagement to Assistant Attorney General Richard J. Horrigan has recently been announced by her parents . . . LaRue Hope is very active in the blood donor's campaign as well as forming civilian defense air-raid precaution classes . . . Another engagement is that of Gertrude Hallenbeck, daughter of Mr. and Mrs. Oscar Hallenbeck . . . the lucky man is George Frederick Holt . . . Edna Passapae of Glen Ridge, N. J. sends news that business in her locality is very good . . . Doris Weber's young daughter celebrated her first birthday with a big party . . . Clement Browne attended the Michigan Club's recent one-day convention . . . he was also host at a party given for members and guests of the Cleveland and Ohio Dancing Teachers' Association at his studio in Akron on January 24 . . . Hildegard Breskin has recently become a member of the Florida Club . . . nice group of people in that club, Miss Breskin — you'll like being one of 'em . . . Manya Martell of Salt Lake City, Utah, presented her pupils in "Babes in Toyland" at the Utah Theatre on December 22nd and 23rd . . . The Little Brown Church in the Vale located near Nassau, Iowa, was the scene of the wedding of Anna Skavdahl and Edward H. Fish on Christmas Day . . . Jean Shepard's parents announced her recent marriage to Wilbert H. Stibich — best wishes to Mr. and Mrs. Stibich . . . Grace Hopkins again remembered the "blind" by giving them a grand party in her new Homestead Ballroom in Lakewood . . . just one of her many good habits . . . Oscar Hallenbeck reports "marvelous" business in Albany . . . Abbie Tilsley staged a large party recently for her pupils at Odd Fellows Hall in Nashua, N. H. . . . Edwina Robinson of Galveston, Texas, is now Mrs. Harry L. Day, Jr. . . . best of luck to the newlyweds . . . Shirley Simes, a Connecticut Club member, presents at various times during the year programs of dances of many moods, including interpretations in pantomime, ballet, plastique and character, also authentic Mexican and Spanish dances . . . Brenda Boynton, new member of Boston Club No. 7, studied in Springfield, Boston-Bouve School in Boston, and Wigman School, Dresden, Germany, and now teaches at the Boston University . . . Vonn Hamilton, another new member of Club No. 7, has been featured with the Metropolitan Opera Ballet, Fokine Company, Pavley-Oukrainsky Ballet and the Ballet Moderne. For two seasons he was head of his own company and made two transcontinental tours under Sol Hurok's management.

The officers and directors of the Dance Educators of America, Inc.: Front Row, left to right: Virginia Wheeler, Director; Phyllis H. Eastwood, 2nd Vice-President; Mary O'Moore, Past-President; Anna M. Greene, DMA President; Mildred Drewes, President; Renee P. Hill, 1st Vice-President; Evelyn G. Boardman, 3rd Vice-President; Back Row, left to right: Frank Howell, Sergeant-at-Arms; Jack King, Brooks Durham, Genevieve Hageman, Directors; Thomas E. Parsons, Secretary Treasurer; Leroy H. Thayer, DMA Secretary Treasurer; Margaret B. Inslee, retiring Director; Donald M. Chambers, Assistant Sergeant-at-Arms; William T. Murphy, retiring Assistant Sergeant-at-Arms.

Teaching Dancing to the Deaf

By Doris E. Gibbons

The American School for the Deaf on North Main Street, West Hartford, Connecticut, is the oldest school for the instruction of the deaf in America and it will very soon celebrate its one hundred and twenty-fifth anniversary.

Several years ago, in 1931, I approached Mr. Frank R. Wheeler, the Principal of the American School for the Deaf at that time, and asked him if he believed that dancing could be successfully taught to children that were partially or totally deaf. He said that he would be very pleased to try dancing with the deaf, and he hoped for ultimate success. He hoped to have some of the children learn to dance so that they might participate in Christmas and Graduation Programs of the American School.

I did not know the sign language and thought that this would probably be a great handicap. I learned from Mr. Wheeler, however, that he hoped I could not sign and would teach by talking to the pupils and letting them read my lips. My first few months were very interesting and taught me many things. I was amazed that the children had little sense of balance and learned that because of their loss of hearing, their sense of balance or equilibrium was greatly affected. By slow and patient instruction, this condition was corrected gradually and today they can hop on either foot and hold many ballet poses with very little swaying movement. They do ballet, tap, character and ballroom dancing. They feel vibrations of the music from the piano or percussion instruments. The dances are first demonstrated so that the pupil can see the dance and then the music and steps very accurately syncronized so that they will form a perfect pattern of music and dance.

In 1935, Dr. Edmund B. Boatner became Principal and Superintendent of the School, at the time of Mr. Wheeler's death. Mr. Boatner has continued the teaching of dancing in the School and has enlarged on some of the former programs. Many of the

(*Continued on page* 29)

Young Dancer

SECTION

Official Publication Dance Troupers of America

The National Organization for Dance Students

ELEANOR POWELL Grand Trouper
RUSSELL TEDFORD Executive Secretary

The Dance Troupers of America is a national organization for dance students enrolled in established and recognized dance schools. Students become members by subscribing to THE AMERICAN DANCER through their schools, receiving membership pins and certificates. Those wishing to join may do so through their teachers. Teachers should write to DTA headquarters, 250 West 57th Street, New York, for information and descriptive literature.

The Green Room

Before we start with the letter from Grand Trouper Eleanor Powell, we'd like to remind the Troupers of our message last month. This is the beginning of a brand new life for the Dance Troupers of America and we want to make the most of it.

In order to make The Green Room a representative page for the Troupers we want to run as much material as possible on each Troupe. So be sure to have your secretary or press representative send us news and pictures of each meeting.

And here is our Grand Trouper's letter:

Dear Troupers,

Just a few more days, and "Ship Ahoy" (formerly "I'll Take Manila") will be finished. Even though I've loved every minute of it, and had so much fun in spite of all the hard work, I'll be glad when it's done. We've been a long time making this, through no fault of our own — but there was so much delay while the script was being changed to fit the times that we were all champing at the bit.

Those who have seen the picture even in its rough stages tell me it's a hit — a very good comedy with just enough musical entertainment to be just right — so of course we're all very happy about the outcome.

Since I last wrote you, another number has been added — a very, very short one, serving to open the picture and introduce Tommy Dorsey and his band — and incidentally, me, too! Tommy plays a Hawaiian number, so your first glimpse of me will find me in a hula costume again — a very pretty one, too!

We rehearse this tomorrow (Saturday), and shoot it on Monday. On Tuesday and Wednesday of next week, I will record the taps to two numbers I have already done, and on Wednesday night, the eleventh of February, the picture will be officially finished — exactly six and one half months since the day I first reported for rehearsals.

So I'm looking forward to the vacation that's been promised me with high glee. I hope to stay home and just sleep for about a week — then I'd like to go out of town with Mother for a few weeks more. After that, I intend to do a tour of the army camps, entertaining our soldiers. I've been wanting to do this for a long time, but I haven't had a day off since the start of the picture, which made it impossible.

There is also some talk of a personal appearance tour with the picture, but up to date, it's just rumor. It would be a welcome change for me, as I do love the stage, and it's been well over two years since the last time I saw the footlights.

My precious ballet is now in town, but I'm afraid I will have to miss all the performances but one. However, I have tickets for one night next week, when they are presenting all three of the new ballets at one time: "The Magic Swan", "Labyrinth" and "Saratoga". I've seen all the others, but I'm disappointed just the same, because there are so many of them that I enjoy more each time they are presented.

I've thought and thought, but try as I may, I can't find any more news for you. Next letter will tell you something about the ballet (unless something interferes with my attending — keep your fingers crossed for me), and perhaps something about my vacation. At least I hope so!

Keep up your good work, and think of me often, won't you? Until next month, then —

ELEANOR POWELL

Three ballerinas in the bud, the misses Jeanette Aquilina, Seena Wolper and Mae Campbell who appear with the Children's Ballet Company under the direction of Joseph Levinoff, former premier danseur of the Metropolitan Opera and American Ballet Companies.

1. Smiling Bobby Ann Reed, six year old talented pupil of Petroff Slaby of Milwaukee, Wisc. 2. Reading from left to right: the Misses Marjorie Stringer, Mary Toole and Mary Stringer, professional students of the Bernorace Dance Studio, Macon, Ga. 3. Two charming can-can dancers: the Misses Carol Massman and Beverly Colburn of Rochester, N. Y., pupils of Gladys Bliss. 4. Tom Harmon of Michigan and Elaine Arndt, popular teacher photographed together at the mammoth Detroit Times Service-Men's party at the State Fair Coliseum. Alvino Rey and his orchestra, the King Sisters and Elaine Arndt Dancers provided the entertainment.

Inside The Studios

NEW YORK CITY—Miltiades and his ballet group appeared in recital at the Beekman Towers Theatre on January 18, playing to an overflow audience. The *piece de resistance* of the programme was a fantasy by Miltiades, called *The Pipes of Pan*, employing a company of twenty-five dancers.

It is not generally known that La Sevilla, popular New York Spanish maestra, was one of the earliest performers in the flickers, having appeared as a double for several great stars of those pioneer days, such as Theda Bara and Geraldine Farrar. Her first appearance in the movies as a Spanish dancer was in 1915.

Ulla Pers, ballet instructor of the Sunya Sherman School, was a guest at the dinner-dance given in honor of Henrik Kaufman, Danish Ambassador to the United States. Miss Pers was formerly ballet mistress of the Barcelona Opera in Spain, and is now planning a debut performance in the early Spring.

Mme. Heléne Veola, long known for her exciting studio recitals of Spanish dancing, resumes these Tuesday night affairs for 1942, and presents a roster of her professional pupils in a variety of folk, classical and gypsy dances.

Maestro Vincenzo Celli made his debut on television on January 19, demonstrating a class in Italian ballet technique, Cecchetti method, assisted by a group of his advanced and professional pupils. C.B.S., impressed by his voice, offered him a contract as an announcer, which after some deliberation, he delicately but firmly rejected, stating that his heart belongs to ballet, not radio. This, however, did not deter the directors of C.B.S. from inviting him to appear, and this he will do, in the near future.

Paula Dorman, a pupil of Joseph Levinoff, has been playing with the Razzle-Dazzle Unit sent out by Gae Foster, to entertain in army camps throughout the United States. This unit has been booked for an additional sixteen weeks.

ALBANY, N. Y.—Mr. and Mrs. Oscar Hallenbeck announce the engagement of their daughter, Gertrude, to Mr. George Frederick Holt, 2nd. Miss Hallenbeck is associate director of the Hallenbeck School and was graduated from the School of the American Ballet. Last summer she was a member of the Markova-Dolin International Dance Festival at Lee, Mass. Mr. Holt is now with our armed forces.

DALLAS, TEXAS—Sam Bernard, who has taught ballroom dancing in Dallas for the past twenty-one years, announces his marriage to Miss Rowena Wimberley. Mr. and Mrs. Bernard will make their home in Dallas where Mr. Bernard will continue to teach in a new school which he plans on opening soon.

CHICAGO NEWS

By ANN BARZEL

The Studios: Pupils of Mary Vandas danced in a program at Chicago's Y.M.C.A. College . . . Edythe Rayspis of Berwyn gave her sixth annual recital in the auditorium of Cicero High School.

Schools and Colleges: The University of Illinois' Orchesis gave a dance programme on December 7. Dance class directors Delta Hinkel and Judith Schwartz were outstanding in their solos . . . The Dance Club of Marshall High School gave a program under the direction of Theodora Burch. It was amazing to note the excellent technique displayed. They also produced a longer work *Traffic Terrific*, that was pointedly humorous.

The Theatre: The Hightowers and Vera Ellen of Panama Hattie are doubling at the Chez Paree . . . Helen Zurad, who was trained by Edna Lucille Baum, is now in Pal Joey . . . Walter Camryn is choreographer for the musical revue *American Sideshow* which is being produced in Chicago by Charles K. Freeman. Betsy Ross is principal dancer . . . Toy and Wing were at the Chicago Theatre the week of February 1.

The Ballet: The Polish Ballet, directed by Felix Sadowsky, has set out on a tour that will end in Chicago on February 22. Janina Frostowna and Nina Jusckiewicz are principal dancers with the troupe. The repertoire includes *Country Wedding, Umarl Matchek, Gypsy Camp, Goralski* and a classical ballet to the music of Chopin . . . Lucien Prideaux, Lydia Arlova and their ballet danced in the post-season production of Hansel and Gretel, presented by the Chicago Opera Company.

Organizations: The faculty for the February meeting of the CNADM consisted of Donald Sawyer, Edna Lucille Baum, Rose Lorenz, Ruth Pryor, Elizabeth Combs, Earl Warmolts and Betty Mae Harris . . . Fran Scanlan will be on the faculty for the March meeting of the Dancing Masters of Michigan.

(*Continued on page* 34)

1. George and Joan Ellinwood, jitter-bug tap dancers, pupils of Betty Lou Barron of Rochester, N. Y. 2. The "Waltz Dolls", six pupils of Ellan S. Peffer of Harrisburg, Pa. Reading from left to right: Patsy Lee, Elaine Goodyear, Lois Miller, Diane Weiss, Jane Zerance, and Nancy Wood. 3. Eleanor Stenzler, a talented pupil of the Howell Dance School of Brooklyn, N. Y. 4. Two clever young acrobatic pupils of Mamie Barth of Pittsburgh, Pa.: the Chambers brothers, Jimmy and Billy.

Illustrations from the GESTURE LANGUAGE of the HINDU DANCE, posed by the author, Mme. La Meri. From left to right, these gestures translated read as follows: 1. Krishna playing the flute. 2. Vines. 3. Cobra. 4. Fear. 5. Go Away. 6. Loveliness.

BOOK REVIEWS

By HELEN DZHERMOLINSKA

ISADORA DUNCAN and BASIC DANCE by John Martin, published in DANCE-INDEX, v.1, no. 1, Jan. 1942.

John Martin is not alone in finding it curious that in all the volume of written works on Isadora Duncan, there is so little written on the actual mechanics of her dances, and so much in her praise. Can it be that Isadora's concept of dance was such a baffling thing to break down into rules that even the more courageous of her biographers retired in perplexity? When the author of this essay admits that this is a job for an intensely practical mind (a project for a textbook on the fundamentals of Duncan technique) he has hit the problem squarely in the head. Don't ever lose sight of the fact that Isadora was disinterested in furthering the dance as a trade or a profession. She was wholely concerned with the dance as a biological function; sought eternally throughout her vagabond and troubled lifetime to retrace the physical in dance to its roots in the "soul".

Ignoring for the moment one's own pet theories about the technique of dance and how much or how little Isadora contributed to its grand total, one should give this great woman her due as a revolutionary. She thought beyond her contemporaries, and some of ours, too, of the dance as more than a means to ply a trade. To give her monumental greatness its due is, however, still no solution to the search for some practical system for recording the basic Duncan dance. This is not Mr. Martin's dilemma alone.—

To examine objectively, as he does here, the fundamental principles of the Duncan dance may lead you into the conclusion, unless you are, of course, an initiate, that these principles are spun from thin air, or from Isadora's own spiritual gropings.

The dance historian and commentator is likely to take quite a beating in attempting such a task as Mr. Martin has undertaken. Not that we feel sorry for him, because if there is anywhere a writer equipped to grapple with this task, he is the fellow. His fine academic style and literary sanity are a welcome departure from the usual hysteria with which so much Duncan bibliography is flooded. The fact is, after reading him on this topic, the reviewer goes home firmly convinced that there is but one Isadora, and that John Martin is her prophet.

This scholarly essay marks the auspicious entrance into the field of a new magazine devoted to dancing, at a time when a good many frightened publications look warily around for cover, afraid of the consequences of wartime inroads on costs, and trying gallantly to keep their noses above the level of expenses. The editors and publishers of Dance-Index, nothing daunted by such considerations, are going bravely ahead, and if their plans are consummated, they will be responsible for an event of genuine importance to the American dance scene.

As it is safe to assume that Mr. Martin's essay indicates the literary level of subsequent issues, may we suggest that if your tastes in reading matter run along the lines of the Daily News and similar literary fromage, don't you touch Dance-Index with a 10 foot pole.

INVITATION TO DANCE, by Walter Terry . . . Published by A. S. Barnes, $2.00, 174pp.

The woods and meadows are all a-twitter with invitations to the dance. From housetop and from curb, by daylight and by dark, you do hear them. Not for the world and its kingdoms would we silence a single one. Now yonder comes brave young Walter Terry, dance critic of the New York Herald Tribune with another one. Alright, we'll take his, too.

The 174 pages of this maiden offering are crowded with exuberant praise of the dance and its necessity, importance, etc. Mr. Terry's cup overfloweth. He leans over backward in dispensing the knowledge acquired from his background of study at the University of North Carolina in his early years, and later in the fields of modern, Spanish, Oriental, folk and ballroom dancing. His apprenticeship in the fourth estate was served with the Boston Herald, with whom he abided until 1939 when he was elevated to the post of critic on the aforementioned metropolitan newspaper.

If you will kindly ignore the ill-bred remarks from the side of the mouth and look into these lively pages, you will find a snappy reportorial style, a 1-2 tempo which sticks to the ribs and gives you as much pep as Vitamin B1. Overlooking the fact that the book covers enough ground to easily spread out over ten of its size, one will be struck by the earnest reiteration that the "dance is *not* a fad; that although forms and styles in the dance may change in every historical age, *the urge to dance is as enduring and as unchanging as the physical, mental, emotional and spiritual properties of the human being.*" He's got something there.

In a chapter called *Dancing Gods and Dancing Peasants,* he is compelling; in certain others, glib. In these certain others he devotes himself to the deification of the Denishawn cult. There is a subject he handles like the Holy Grail itself.

Out of the forest of facts about contemporary personalities in the dance, the most impressive was that which opened the book. This concerns four kids who set out in an old jalopy; set out on a 10,000 mile tour, with no funds, no resources but their own bodies and their indomnitable spirit, crusading in the name of Dance. Two boys and two girls who were willing to go hungry and suffer discomfort to prove its worthiness to the people in little, unknown places. This is the story of Elizabeth Waters and the Dancers En Route.

Another reference in the book, which may seem somehow irrelevant to the matter-of-fact, is to a gent named Beaujoyeulx, whose name keeps dashing itself in our amazed eyes several times a week, these last few weeks, whatever we happen to be reading. Looks like a movement to take up Beaujoyeulx socially. For your information he is the first choreographer of theatrical ballet. Running into him here, we feel just like we had just seen an old pal (Late sixteenth century).

The book is written in two parts, the first called *Dance as Performance;* the second, *Recreation and Education.* Teachers of dancing will find that it won't hurt a bit for them to read this second part. It is unmistakably educational, full of good common sense, and has considerable social value. The book is garnished liberally with illustrations of some of the most interesting contemporary figures in the dance. The author's man-in-the-street vernacular makes this book engaging reading, and we find his debut between covers an event of mixed blessings.

By the way, this is not exactly a vital statistic, but it struck us as somehow quite touching. The dedication page differs from thousands of other dedication pages glimpsed in tons of reading, in that it states simply: *To my mother and father.*

GESTURE LANGUAGE OF THE HINDU DANCE by La Meri . . . Published by Columbia University Press, $10.00, pp.

Wherefore a *Gesture Language of the Hindu Dance* petulantly inquires the lay reader? Why bother with these aspects of an old art and civilization when bombs are falling on our own, and there is no apparent reason to believe that it will survive at all? Now this can be argued backward and forward for as long as Hindu Natya itself has existed. But here we impatiently hasten to assure ourselves, if no others, that if the past unbeautiful history of destruction teaches us anything, it is really this: that soon or late destruction itself is destroyed, and that, the grim dance ended, the imperishable soul of man must look backward into his past and lean upon whatever strength he can draw therefrom, to pursue his future.

It is when we look squarely at Mother India, at her ancient, living wisdom, her eternal absorption with the deities and the worship thereof, the *danced* worship thereof, that hope flickers again, and the frightened restlessness of today's artist abates by returning, as did La Meri, to the birthplace of religion; that we can receive its beneficient nurture.

(*Continued on page* 39)

DANCE EVENTS

Reviewed by

ALBERTINA VITAK

Intrusion of the Hero upon the Sheik and the about to be seduced Heroine. This scene is from the amusing Flickers by Charles Weidman, and the persons emoting above are Beatrice Seckler, Charles Weidman and Lee Sherman.

EDWIN STRAWBRIDGE *with Albia Kavan & Co. . . . Carnegie Hall, Dec.* 30.

Daniel Boone, by and with Edwin Strawbridge, is described as a narrative ballet which in this case means a narator who stands at the side and explains the action by an accompaniment of running dialogue. And let it be said at once that Charline Harris does an excellent job of this prodigious task. Also, the dancers did synchronize their movements to her words so well that several times I was almost in doubt as to whether or not the dancers actually were speaking. Quite a trick all around, although perhaps it grows a bit monotonous at times. However, this ballet is especially designed for children and does succeed in holding the young enthralled. Mr. Strawbridge manages to bring a good deal of dancing into this not-very-danceable story. Besides dance sequences by him there were some lissom and lovely solos by the skillful Albia Kavan, a striking hoop dance by Rex Cooper, and several good ensemble numbers (especially the Indian dances) which were well in keeping with the story.

The scenery and costumes could have been a great deal more colorful or imaginatively alive.

RUTH PAGE and BENTLEY STONE . . . *Guild Theatre,* January 11.

In a program of unusual variety, these well known dancers, Ruth Page and Bentley Stone, made their first concert appearance here in several seasons. In the interval the style or trend, so to speak, has been almost entirely away from this solo dance type of performance, which means relatively short dances with the attendant waits in between and the breaks in continuity that make terrific demands on the dancer. However, divertissements do have the advantage of displaying the versatility as well as virtuosity of the artists to a greater degree as was especially true in this event.

Miss Page and Mr. Stone are both skillful technicians and, more important, highly imaginative and creative. They are also equally accomplished in both lyrical works, such as the lovely *Du Bist Die Ruh* and Liebestod (to Wagner's Tristan music, but was badly costumed unfortunately), or humorous numbers such as the very amusing *Zephyr* and *Flora,* a take-off on the classical *pas de deux* of quite a few decades ago, or the innuendo of a dance like *Les Incroyables,* or Miss Page's clever version of how a trip to the orient affected one debutante as seen in *Park Avenue Odalisque.*

The attractive Miss Page hid her visage behind a mask in a most difficult purely decorative dance, *Tropic,* which she managed with feline ease.

Mr. Bentley's strong, beautifully controlled technique was seen to best advantage in an ingeniously entitled work *Caballero Stone in Five Unauthentic Dances.* The mishap of losing his slipper must have been trying but didn't ruffle him the slightest bit. He was, if anything, more brilliant in his execution.

Costuming was very effective and interesting tho there were a few that were too stagey.

I confess the meaning of *Night of the Poor* completely evaded me. All in all, I believe it was regrettable that these two fine dancers did not have the support of their company which would have enabled them to present some works of more substance.

Jess Meeker gave excellent musical support as accompanist.

DORIS HUMPHREY - CHAS. WEIDMAN and CO. . . . *at their Repertory Theatre,* February 1.

This performance was one of the monthly "theatre programs" by this celebrated duo, Doris Humphrey and Charles Weidman and their company, and like all the others was one of the most popular events on the dance calendar. The idea seems to be to present dances that are shorter, sometimes lighter, and, as this program would indicate, "sure-fire". The numbers presented were all especially suitable for this studio-theatre and particularly those that gave Mr. Weidman opportunity to perform some of his inimitable crazy capers that one sees too little of in his serious concert appearances.

The evening, as a whole, went to Mr. Weidman on all points as even all choreography was his except three short numbers by Lee Sherman. As a matter of fact, Miss Humphrey appeared but twice in the evening. Mr. Weidman's work in *Flickers,* one of the season's new works, was hilarious and extremely clever. His jerky movements were exactly like the early films, which *Flickers* attempts to recreate, even to the trembling movements of the mouth in speaking. The witty conception of a movie hero's inane expressions were Mr. Weidman's individual mead.

Flickers isn't exactly dancing. It is rather a clever theatrical trick (done exceedingly well by all the participants) that is too dependent on props and on the whole idea to be classed as a good dance composition, but it is great fun and will always be enjoyed hugely. Miss Humphrey's conception of Theda Bara slinking around is also a high spot.

While I am passing out the laurels I can't omit Mr. Sherman who dances three numbers of his own composition in popular jazz idiom. His choreography has imagination, clarity and a directness of approach that makes good theatre. He is a talented dancer with a genial personality—in short he has arrived on the scene to stay and move upwards fast, it is certain.

The only really serious number of the evening was *Lynch Town* which is a concise, gripping dance work in best modern manner. Beatrice Seckler, who was also prominent in several other numbers, was featured and contributed greatly to the dramatic intensity. She is at all times an agile and skillful dancer.

Since Mr. Weidman is currently appearing at the Rainbow Room here I should have been halfway prepared to see him dancing in "tails and white tie"—actually! And looking very handsome, too. You could have knocked me over with the proverbial feather. But more important, it did not detract at all from his dancing as some devotees of modern dancing might fear! Of course, evening attire happens to be part of the inspiration and is the correct costume for an amusing little dance, *Penguins,* the title of which describes all we need to know here. Mr. W. was ably assisted in this by Katherine Litz and Peter Alexander who also share his Rainbow Room honors. But the point is, Mr. Weidman had the courage to cast aside some of the edicts set down by early "moderns" which have often proved to be but limitations. A cheer for Mr. Weidman!

(*Continued on page* 29)

Record Roster

By WILLARD HALL

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

DUKE ELLINGTON

About 1920, the conductor of a 60-piece Washington, D. C., orchestra was having a lot of difficulty with one of his apprentice pianists. The fellow just wouldn't play the notes as written but insisted on branching out with his own fertile ideas.

For days the conductor lectured him, and Edward Kennedy "Duke" Ellington promised to reform. In fact he played almost to the end of his first concert without a slip. Then as the music paused, he saw a beautiful spot for an Ellington piano break — and played it. He was fired.

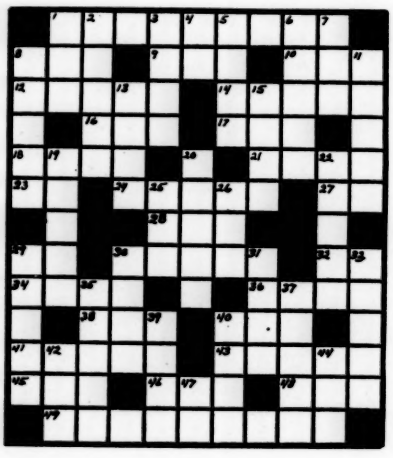
But the genius for improvisation that later caused his music to be compared with that of Delius and Bach stood him in good stead. Oliver "Doc" Perry heard his first composition "Soda Fountain Rag" and urged the youth to study. He did did and soon got a job directing one of Perry's orchestras. In 1923 he joined Wilbur Sweatman's band but left two years later to come to New York with five men of his own selection. Under Irving Mills' management he opened at the Cotton Club in Harlem in 1927 and has since been rising steadily. In 1933 a European tour extended his popularity to England and France, already Ellington conscious through his records. He now records exclusively for RCA Victor.

And that is the bare history of how Duke Ellington moved to the top. The rest is common knowledge to anyone with only a nodding acquaintance with modern music. Almost a deity to the hot jazz fans, his music has won him the respect of such noted musicians as Percy Grainger, head of the department of music at New York University, Basil Cameron, conductor of the Seattle Symphony Orchestra, Leopold Stokowski, Paul Whiteman, and many others. It is almost a truism to say that the Duke has introduced something new into American music. He writes what he feels and his compositions are all Ellington, all Negro, "the cry of the colored race at night," as one critic described them.

Now at 40, he names Gershwin, Stravinsky, Debussy and Respighi as his favorite composers, Paul Whiteman his favorite musician. He heads an orchestra that would compare in musicianship to any other group ever collected, either classical or jazz, and is proud to say that none of his men has ever left him except through death. Fortune Magazine has hailed him as the only man who has created anything lasting in jazz music. Hoagy Carmichael stated that, "Ellington has given us practically the only new ideas we have had for three years."

Speed in Measures per Minute	Record and Title	Orchestra
	FOX TROTS	
21-46	Col 36479 By the Light of the Silv'ry Moon	Ray Noble
22	OK 6546 I Surrender, Dear	Charlie Spivak
23	*Col 36495 The Train Song	Kay Kyser
23	*Bluebird 11391 I Said No	Alvino Rey
24	*OK 6528 It Isn't A Dream Anymore	Al Donahue
25	*OK 6526 Moonlight Cocktail	Tommy Tucker
27	*Col 36465 I Wish I Had A Sweetheart	Horace Heidt
28	*OK 6536 Would It Make Any Difference to You	Frankie Masters
29	*OK 6536 The Magic of Magnolias	Frankie Masters
29	OK 6554 I Don't Want to Walk Without You	Tommy Tucker
	POLKAS	
63	*Col 12229F Memories	Jerry Mazanec
63	*Col 12229F In A Little Bohemian Town	Jerry Mazanec
69	*OK 16019 Off and On Polka	International Rhythm Boys
69	*OK 16019 Joker Polka	International Rhythm Boys
70	Col 12231F The Alarm Clock Polka	The Globe Trotters
72	*OK 16021 Bar and Grill Polka	International Rhythm Boys
72	*OK 16021 Triplets Polka	International Rhythm Boys
	MARCH—TWO STEPS	
	*Col 36497 We Did It Before	Eddy Howard
	*Col 36497 Remember Pearl Harbor	Eddy Howard
	WALTZ	
39	*OK 6528 Popacatepetl	Al Donahue
44	*OK 6526 I Said No	Tommy Tucker
52	*Vic 27723 Your Love to Hold	Lanny Ross
54	*Col 36492 Waltz Medley Chimes of Normandy, Old Waltz, Waves of the Danube	Marek Weber
63	*Col 324M Gold And Silver Waltz	Eugene's Viennese Orchestra
66	*Col 324M Over the Waves	Eugene's Viennese Orchestra
	RUMBAS	
33	*Col 6143X Crepuscula	Juan S. Garrido
34½	*Col 36488 Everything I Love	Xavier Cugat
36	*Col 36488 I Said No	Xavier Cugat
35	Col 6141X Temeridad	Conjunto Lirico Antillano
36	*Col 36469 I Found You in the Rain	Xavier Cugat
36	*Col 36469 Chopin Nocturne No. 2 in E Flat	Xavier Cugat
46	*Col 6144X Carioca	Marimba Hurtado Hermanas
	TANGOS	
29	*Col 6144X Orquideas	Marimba Hurtado Hermanas
31½	*Col 6143X Por La Vuelta	Juan S. Garrido
31½	Col 6142X Hay Que Menter	Dr. Alfonso Oritz Tirado

THE DANCER'S OWN CROSSWORD PUZZLE



ACROSS

1 Lateral handspring
8 Swiss river
9 Female ruff
10 Threefold; prefix
12 Ballet term "soaring"
14 Entertain
16 Underworld god
17 Father
18 Ardor or dash
21 Theme: Italian mus.
23 Seventh note of the scale of C major; B.
24 In the Ballet "raised"
27 Old Latin: abbr.
28 Japanese sash
29 Indefinite article
30 -----Off: Half cartwheel; acrobatic term
32 "and", Ballet term
34 To danseuses this is a festival
36 Ancient slave
38 Dutch commune
40 Cry of sheep
41 Puff up
43 "to walk" Ballet term
45 Deliver
46 Nothing
48 American general
49 In the Ballet "to frisk or skip"

DOWN

1 Wolframite
2 Castilian plowing song
3 Cuban instrument similar to the mandolin
4 Possessive pronoun
5 Kind of kick in acrobatic dancing
6 Musical exercise
7 As the French say "the"
8 In the Ballet "after"
11 Sixteenth century portable organ
13 Baseball team
15 Companion
19 Ballet term "line"
20 Danseuse's first appearance
22 Ballet term "middle"
25 Card game
26 Wine: French
29 In French its "apres"
30 Rythmic silence in music
31 Distribute cards
33 -----a Terre: Ballet term "ground to ground"
35 Brazilian dance
37 French room or hall
39 Dispatched
40 Evening dancing assembly
42 Fleur de---
44 Ever: contraction
47 How ballerinas say "the"

Costumes on Parade

The sketches on this page are supplied through the courtesy of our fabric advertisers to give you a preview of the latest ideas for recital costumes. A page of these sketches will be run each month through the recital season. If you wish any further information concerning any particular sketch we shall be glad to supply it. Just write THE AMERICAN DANCER magazine and designate the sketch concerning which you desire information by number and date of issue.

MODERN AMERICA
Gown of Royal Blue — Excello Satin Lined in White Excello Satin. One Glove of Scarlet Satin. Silver Jewel Stars are applied to bodice, sleeve, and train. Train is cut so that it goes into sleeve. Red Opera Hose are worn with this costume.

DUTCH GIRL
Dark green velveteen bodice. Dark green tarlatan petticoats with red and white ruffle.
Top skirt of light chartreuse taffeta with a braid of red and white striped satin. Sweet potato yellow satin lining.
Blouse of red and white striped satin.
Back of hat is dark green velveteen. Facing is chartreuse taffeta bordered with red and white striped taffeta.

SAMBA
Bandeau and Trunks of Cerise Nunet with Circular Skirt set on Diagonal. Bandeau and Skirt of 3 brilliant taffetas. Sleeves of Royal Blue 6" Chainette Fringe on Nunet. Draped Turban of Pill Box Buchram Frame, with 3" Fringe Trim.

CALIFORNIA DANCE NOTES

by DORATHI BOCK PIERRE

Sonia Vanetz, advertised as an international interpretive dancer, appeared in a program at the Philharmonic Auditorium on January 17, in two performances. The orchestra was under the direction of Gregory Horowitz; and the dances ranged from character interpretations through a *Liberty Tableau*, and ended with a *Tango Sonia* . . . Following its showing at the Pomona College, the exhibit from the Museum of Modern Art in New York, on the *History of American Theatrical Dancing* moved to the art gallery in the Education Building at the University of California at Los Angeles . . . Mia Slavenska has been rehearsing her own ballet company in a repertoire of ballets preparatory to a tour. Musicians represented include works of Chopin, Schubert, Schoenberg and others. Solo dancers in the company include David Tihmar, Dorothy Jarnac, Mary Staats, Betty Tallchief, etc. . . . Slavenska is giving a special course in classic ballet technique at the Charisse studios . . . Katherine Dunham and her Negro Group after several months of successful concert engagements on the west coast, have just closed an engagement of eight performances at the Curran Theatre in San Francisco, and will leave very shortly for New York where they are booked to appear in a new show . . . On February 25, the Montez dancers will appear with the WPA Symphony Orchestra in a ballet called the *Thief of Bagdad* . . . On February 20, Jan Veen and Erika Thimey, dancers from Boston, appeared on the World Events Forum series at the Wilshire Ebell Theatre . . . Maurice Kosloff has inaugurated a new series of social dances to be held from four to six and called *Twilight Dansants* for those who do not wish to be out after dark during our present *"alertes"* and test blackouts . . . Gitta Perl, formerly of the Jooss Ballet, is appearing in solo dances at the Turnabout Theatre in Hollywood . . . Paquerette Pathe, recently having abandoned dancing in favor of pottery, has moved into a new studio with her husband, Ralph Samuels, the photographer . . . Letitia Innes, who left the University of California faculty to open studios in San Francisco, where she was active in concert work also, has returned to open a studio in Hollywood . . . May O'Donnell and Jose Limon will appear in concert at the University of California at Los Angeles on February 25, at 1:00 P.M. . . . The Monte Carlo Ballet Russe opened a week's engagement at the Philharmonic Auditorium under the direction of L. E. Behymer the first week in February . . . The reassembled De Basil Original Ballet Russe appeared in Mexico in January, and will travel to South America . . . Mia Slavenska presented her new ballet in its premier performance in a war benefit in January at the Philharmonic Auditorium . . . Maurice Kosloff is finding his special classes in old fashioned social dances a great success . . . Ray Leslie was the first to announce "blackout" dances; and with other California teachers is arranging his classes to be during daylight hours . . . Myra Kinch was finishing a class when the first blackout in Hollywood occurred, and as all lights were immediately extinguished in the building they crowded into her car and listened to the shortwave radio news until the lights came on again . . . Queenie Smith has joined the Rubens studio in Beverly Hills . . . Carmen Samaniego returned for a second appearance with the L.A. W.P.A. Symphony Orchestra on December 16, when she appeared in six numbers, under the direction of Carl Bowman . . .Irina Nijinska, Bronislava's daughter is conducting classes at the Arthur Prince studios . . . Lois Naudain, secretary of the Associated Dancing Teachers of Southern California, has been made a Special Director, teaching tap and ballroom, for the L. A. play-ground and recreation department . . . Dorothy Jarnac appeared in concert with David Tihmar at the Santa Anna Ebell Club on Dec. 8 . . . The Belcher Concert group appeared in a Christmas show at the Desert Inn in Palm Springs on December 20 . . . *Daily Variety*, the trade paper, had an amusing mistake all "boxed" on their cover recently. They announced that Rita Hayworth was born in Bessie Clayton's dressing-room in the Palace Theatre, daughter of Eduardo and Elisa Cansino who were appearing in Miss Clayton's company, even adding that of course Miss Elisa was out of the show at the time. The truth is that Rita Hayworth is the daughter of Eduardo Cansino, and danced with him as his partner before she went into pictures so successfully, but that Elisa, who is Eduardo's sister and not his wife, is Rita's aunt, and is the mother of Gabriel Cansino, who is also carrying on the family tradition . . . Since their very successful appearance with W.P.A. Symphony orchestra, the Ernest Belcher Concert dancers have given performances for the "Tuesday Afternoon Club" and the "Hollywood Women's Club" . . . Sally Craven has recently become Antonio deMarco's partner ; Joan Baker is in the new Olsen and Johnson *Sons o' Fun* and the de Fredericos are in Boston . . . The team of Tavo and Tanya have split because of the marriage of Tanya, so Tavo is now working solo with Enric Madriguera's orchestra in Detroit . . . William Moffa, who directs the dance sessions at the Pacific Coast club in Long Beach, and the Hollywood Athletic Club, arranged Christmas parties for the clubs. He also arranged a Christmas party for his El Ciento Dancing club in Glendale, which is composed of junior high school boys and girls . . . Maurice Kosloff recently used several of his dance teams in a motion picture short which he directed for distribution in South America . . . Beata Sorell, Dutch dancer who is now an American citizen, is teaching in Hollywood, employing an entirely new musical technique in the training of small children from four to eight years old. Buell Crowell, musician, cooperated on the idea and it is proving very successful . . . The Charisse dancers, specializing in exhibition rhumbas, have arranged a tour following their successful appearance and hold-over at the Paramount Theatre in Los Angeles . . . Johnny Boyle, tap style authority and tap historian, has been signed to coach James Cagney and other principals in Cagney's forthcoming picture on the life of George M. Cohan. Mr. Boyle is intimately acquainted with the dances of every period in Cohan's life, and the style of all the noted dancers of each period . . . Peggy Ryan, the clever little dancer who made such a hit in *Meet the People* last year, is now appearing in a similar dancing role in the new musical comedy *They Can't Get You Down.*

CONCERT REVIEWS:

JULIA TAWEEL. Wilshire Ebell Theatre. January 12, 1942

Julia Taweel, Lebanese dancer, is unique in her field, and although her concert is not one of general appeal to the American concert audience, it is of great interest to the student of dance forms or ethnic backgrounds.

Too heavy for our taste, she has a very pretty face and a sweet and appealing expression. Her movements are soft and undulating, full of langour, typical of rhythms and patterns of the near east.

It is somewhat difficult to know if some of her numbers are authentic, for they seem like modern interpretations of authentic basic material. Her work is essentially naive in conception and presentation, having many of the attributes and the charm of folk expressions.

Program notes or a commentator would have made the dances more understandable to a lay audience. However, the audience was liberally sprinkled with people from the near-east who thoroughly enjoyed the program.

Her costumes were colorful and attractive; and she was accompanied by two singers, John Wackeen and Joseph Stier; and an all-Syrian musical ensemble consisting of two Oudists, a violin and a Durbekki and a Kanoon. The music with its oriental rhythms and tonal qualities although strange to our ears has great charm, and added greatly to the performance.

POSTSCRIPTS

By PAUL FRANCIS

Zorina still seems to be the most favoured contender for the role of *Maria* in *For Whom The Bells Toll.* It will take a good role to replace the memory of the turkey the movies called *Louisiana Purchase.*

• • •

Grace MacDonald has been signed by Universal for a good role in *Wake Up and Dream.*

• • •

Adela Mara, formerly featured dancer with Cugat orchestra, has been signed by Columbia to term contract.

• • •

Studios have been turning out war and timely pictures, dealing with current events.

• • •

Paramount wants Fred Astaire to do the Danny Kaye role in film version of *Lady in the Dark.* The part will be rewritten for Astaire. If he accepts this it will mean that he again appears with Ginger Rogers who will play the Gertrude Lawrence role. Fans are still insistent that the old Rogers-Astaire combination in musicals is what they desire. However, the last film Astaire appeared in with Rita Hayworth proved successful enough that this team will again be seen in Columbia's *But Beautiful.*

• • •

The new Earl Carroll show *Star Spangled Glamour* in this producer's familiar style has retained the Horton Dancers, St. Clair and Day from the last show. Ensembles are to be Eddie Prinz and Lester Horton has done the choreography for his dancers appearing in the show. *Star Spangled Glamour* is destined to be as successful as the last revue which ran for six months.

• • •

The Littlefield Ballet has been added to the roster of events to be presented by L. E. Behymer in California this season.

DANCE EVENTS

(*Continued from page* 25)

Apropos of clothes, etc., the costuming for his company is now generally very fine in that it is expressive, does not get in the dancers' way and is kept to simple effectiveness. Also feet are now shod according to costume requirements and no artistic loss sustained.

Decade, the company's new epic work to be reviewed next month.

GEORGE BOCKMAN *and Adelphi College Group. . . . Humphrey-Weidman Studio,* December 14.

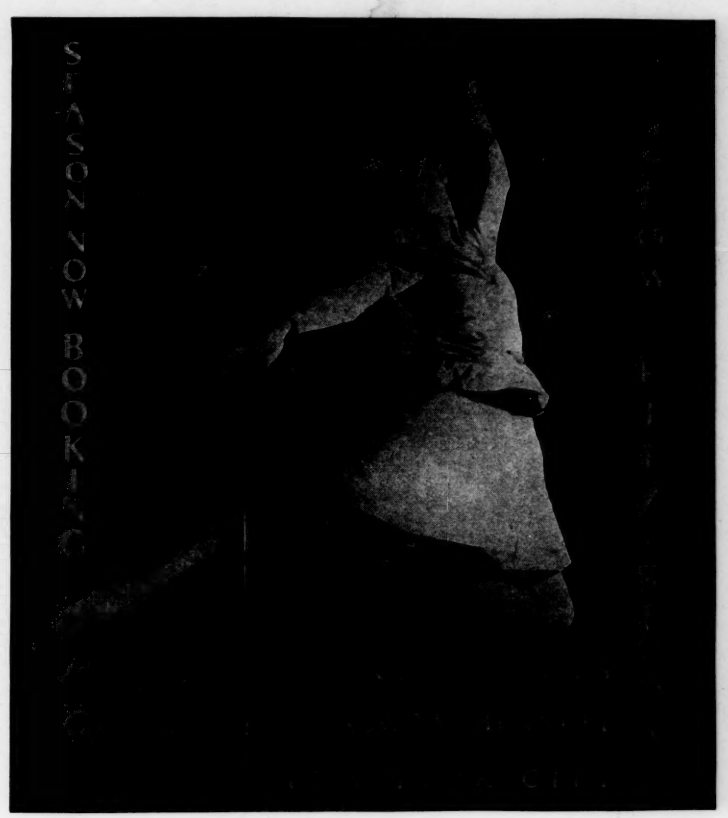
This group, which leans choreographically closest in form and style to the easily recognizable Humphrey-Weidman, is better described as "college" modern, than anything else. George Bockman as a young and emerging choreographer is earmarked by the youthful lyricism from which the debutant so often finds it hard to disassociate himself. His work is almost submerged in a tidal wave of tender poetry, which tangles with at least two numbers, a fantasy called *Sermons Les Yeux Pour Voir* with dialogue from the book of poems by Harry Crosby, and superlative music by Paul Hindemith, and an *Eclogue for Dancers*, poem by John Brinnin. In both, the dance underlines the imagery in verse with satisfactory effect. Although this reviewer may be a bit allergic to poetry injected into a dance recital and suspect the choreographer of leaning upon it for support, these two presentations were worth serious notice because of the apparent promise they show for future creation by Bockman and their creditable sincerity. From the more vulgar angle of entertainment (and why not?), there were two gratifying numbers called *Primitive Rituals* and *Brazilian Dances*, the first to the accompaniment of percussion, the second to the music of Villa-Lobos. The symbolism in these dances was as clear as a bell, and the contents exciting. The supporting cast consisted of a group from the Adelphi College who, let it be said, did its earnest best, and a smaller group consisting of Ann Hutchinson, Jean Mohrman, Dorothea Hoennich, Jane Perry, Priscilla Draghi, Georgine Rosenberg, Lilla Safford and Evelyn Stein, who were in some cases adequate, and in some cases superior. The costumes by Karinska and Mrs. Rott were pleasing. The entire production was supervised by George Bockman, and lighted by Robert Miller.

H. D.

LA MERI . . . *Master Institute Theatre,* December 10.

This recital of Spanish dances by La Meri and a group of young dancers trained by her supports further our reiterated contention that only the mature artist is fit to interpret Spain in the dance. It is somehow amusing to see a fifteen or sixteen year old attempting to convey passion or the mysterious emotion present in the Spanish dance. It is amusing—but it was none the less good dancing. It calls upon La Meri to squeeze the most out of these passages of throbbing rhythms. This programme has already been reviewed in these pages, and to be brief, was an assortment of bulerias, faruccas, sevillanas, zamoras, etc., charmingly well done by the company and its guest artist, Lillian Newcomer. The most vivid moment of the evening was the daring interpretation of Ravel's Bolero by La Meri. This number opens with a woman lying prone, face downward, with a sinuous white arm extended overhead; it proceeds with a pattern of increasing tempo, with the long hair of La Meri, and an immense train in the costume both wildly whipping behind her, and crashes to its end with the swooning dancer dropping exhausted into the introductory tableau. Even the overdone Bolero has fresh beauty when enhanced by her dancing. La Meri gave further evidence of the wit for which she is so famous in her humourously sketched male characterization in the *Cuadro Flamenco* which brought the programme to a close. Mention must be made of Juana and Deirdre whose work is becoming so much more obviously mature.

H. D.



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D. M. A. BULLETIN

(*Continued from page* 21)

deaf children are naturally shy and performing before the public in shows and entertainments helps to bring some of them out to full professional proficiency. There are at least three professional dance teams appearing in this country at the present time. The deaf are very adept at the art of pantomime and their enjoyment of the "Ballet" and similar entertainments is greatly increased by their study of ballet and character dancing at the School.

The children have appeared on many Christmas and Graduation programs and have produced five big "shows." The monies procured through these shows are used for accessories needed in the school such as furniture for the club rooms, curtains for the auditorium; one year they donated over one hundred dollars to the flood sufferers in Hartford.

The children are very versatile and possess many talents — they make their own costumes for the shows — paint posters and accessories for their costumes — print tickets and programs.

They seem very happy while dancing and it is indeed gratifying to me to see the progress they have made in the past ten years.

Miss Gibbons is Secretary-Treasurer of Dancing Teachers' Club of Connecticut, Club No. 18.

(*Continued on page* 38)

Keep 'Em Dancing

by BEN SOMMERS

"What can I do for defense?" is a question I've heard often in recent weeks, particularly from dancing teachers. I, too, have wondered if dancing teachers might be assigned any constructive part in the national defense program, aside from taking First Aid courses, acting as Air Raid Wardens, and helping to stage war benefit performances.

Last week, however, at the New York headquarters of Civilian Defense, I happened to learn that there is a definite place in the defense picture for dancing teachers— and a very important one. Mrs. Kenneth Appleton Ives, regional director of the Physical Fitness for Women division under Alice Marble, former world's tennis champion, told me that this division is just launching a national "Dance for Defense" program, in which they need the cooperation of every dancing teacher in the United States.

This article is being written in response to their request that I place before the teachers of America the facts about this national "Dance for Defense" program, its aims and purposes, how it will work, and how every one of you can do your bit to help build up American health and morale by keeping America dancing!

The purpose of the Physical Fitness division of the Office of Civilian Defense is to improve the mental and physical health of civilian America so that every man and woman and child may face the future with greater confidence and optimism, be a more valuable member of our country's war time economy, and exert a positive influence for good in his or her home and community. Miss Marble's job is to harden up feminine America so that women will be better able to share with men the burdens and hardships that may lie ahead, but this "Dance for Defense" program will not be promoted for women alone. It will be conducted as a general movement, in collaboration with the Physical Fitness for Men division, and is designed to encourage all adults to spend more time dancing.

Their plan is to form Defense classes in dancing all over the country, but instead of starting independent official groups in various cities, they are appealing to the dancing schools of America to donate one or more periods of instruction each week for free classes under the auspices of Civilian Defense.

No hard and fast rules for conducting these classes will be laid down, and no restrictions as to whether the classes shall be for men or women or both will be imposed. All they ask is that you set aside certain periods for free Defense classes, and their publicity department will help to bring in prospective members by preparing statements for newspapers and radio stations, announcing the formation of dance groups, and giving full credit to the dancing schools which make these Defense classes possible.

It seems likely that this "Dance for Defense" campaign will eventually redound to the benefit of dancing schools all over the country who help to spread this defense gospel, and that your satisfaction in doing your bit for defense may not therefore be your only ultimate reward. Dancing, when sponsored by an official source as a patriotic pastime will not run the risk of being relegated to the "Luxury" category. By arousing new enthusiasm for dancing among men and women, the Defense program increases your own opportunities for enrolling more adult classes. Those who have enjoyed a Defense course in dancing are very likely to continue later as members of your regular classes and bring friends to join with them.

This type of Defense class plan is working out very well in other fields of activity. Many women who formerly took no interest in physical exercises are now enrolled in Defense swimming, skating and gymnasium classes being conducted through the courtesy of private establishments in several cities. In New York alone, for instance, the Center Theatre in Radio City donated free ice-skating exhibition periods twice a week, with stars from their show "It Happens on Ice" to illustrate the intricacies and techniques of fancy skating. Ansonia Baths and Health Spa in the Hotel Ansonia donated their gymnasium and swimming pool four hours weekly for free exercise and swimming classes under the auspices of the Office of Civilian Defense. Other groups, formed in clubs and schools are also carrying on the good work. The publicity office of the Defense organization arranges for newspaper and radio announcements of classes, and will keep up public interest in the work through news stories and feature articles in papers and magazines.

Teachers and schools who are willing to cooperate with the Office of Civilian Defense in this campaign to make dancing a patriotic pastime are urgently invited to communicate at once with your local office of the Physical Fitness division—or, if this division has no representative in your city as yet, then write directly to the editors of this magazine who will see that your letter reaches the proper persons. State how many periods weekly you will donate—whether your classes will be for men, for women, or for mixed groups —and estimate the number of students you can handle in each group. You need not specify the type of dancing in which you will give instruction—that will be left entirely to your own choice and discretion.

As soon as a number of Defense dancing classes are under way in various cities, the big national propaganda campaign can be launched. In the meantime, you can do your bit to get the ball rolling by donating at least one hour each week to free Defense classes—and *help keep America dancing!*

BOOK REVIEWS

(*Continued from page* 24)

If you are, as we naively suppose, the average reader, and not a pundit or eastern scholar, you may take a quick scared look at this weighty tome, and run like hell. If you do, that's your loss. We won't blandly assert that this scholarly work will ever compete with *Terry and the Pirates* for popularity, but we can assert with some faith that there exists a reading public, sensitive, intelligent, and inquisitive, which will seize upon this treasure with an understandable ardour. For one thing, it is absolutely unique in that it broaches a matter upon which no "other written work exists in any language". It is, more over, a work so beautiful, calm and exalted, with a proposition so delicate and intriguing, that it affords the reader a pleasure that really mounts to the sensual.

The twenty-four pages of text by La Meri, whose exotic name screens the mater-of-fact American Russell Meriwether Hughes, represent the flower of years of assiduous study of Hindu Natya, and the gesture language of India as practiced without interruption since antiquity. Mme. La Meri is undoubtedly the only westerner who writes with such complete authority on this art. Her authority has been attested by the scholars of east and west. Together with her husband, Guido Carreras, she made a deliberate search, throughout India, for further knowledge in this field. That she possesses this knowledge is unquestionable from a survey of her book. In describing the technique of the Hindu dance, La Meri says: "When one desires to learn a dance in the Occident, one is told: 'I will teach you the steps, In the Orient, the teacher says: 'I will teach you the hands'." This is, in one terse sentence, as complete a comparison of the dance of the West and the East, as exists. She furthermore states: "The hand language of India is as complete and expressive as any spoken language . . . I myself, speaking no Tamil, have conversed with my teacher and colleagues by means of *hasta-mudras* . . . Vallathol, the great poet, who has revived the Kathakali form in Malabar, is deaf and so converses entirely by means of the beautiful gesture language of India."

The two hundred plates of La Meri, which illustrate the text, are the work of Guido Carreras, based upon a painstakingly selected and photographed illustrative record taken by him of teachers and dancers in all parts of India. They are a tribute to his skill and taste, as well as to the photogenic qualities of La Meri. The Sanskrit terms used are stamped by the approval of Dr. Heinrich Zimmer, foremost living authority on Sanskrit. He is also the author of an introductory chapter which illuminates the Hindu dance and its mystic origins to a degree which easily inspire some emotions of envy in the breast of a westerner who has never partaken of this esoteric wisdom and culture of which he writes. There is additionally a foreword by Ananda Coomaraswamy, in which he asserts by way of explanation that he holds, as did Plato, that the only things worthy of our really serious consideration, are those that have to do with God. From this fundamental springs the various facets of Hindu dance art and whatever we may happen to think about this (in our own case, plenty) it accounts for the kind of art which La Meri describes in this epic book.

Keep 'Em Flying

A PATRIOTIC DANCE

Introduced by the Dancing Teacher's Club of Connecticut, Inc., Affiliated Club No. 18 — Dancing Masters of America, Inc.

Fox Trot Rhythm. Danced to recently published Military Swing Tunes — "Remember Pearl Harbor" — Medium Tempo.

Dance includes "Base Step" — "Wing Step" — "Propeller Step" — "Spin Step" and "Flying Step."

STEP 1

"Base Step"

Description of Gentleman's Part—In semi-closed position
Slide L, Count 1-2. Close R to L—Count 3-4.....1 Measure
Repeat slide L. Close R to L in diagonal direction..1 Measure
Step L. in front of R.—count 1-Step R to R side—Count "and" Close L to R—Count 2 (Peabody Step) Lady also steps in front with R foot etc.....1 Measure
Step R foot in front of L—count 1—Step L to L side—count "and" Close R to L—Count 2.....1 Measure
Repeat first four measures.....4 Measures

STEP 2

"Wing (of plane) Step"

Both arms are extended. Palms of hands together representing wings of Plane. Step L in front of R foot—Count 1—Step to R on R foot "and"—Close Left to R—Count 2.—Step to R again "and"—Close left to R—Count 3—Step to R again "and" Close Left to Right—Count 4.....2 Measures
Dancers should lean to R while doing this step. Repeat the first two measures starting with opposite foot dancing towards center of Ballroom. (Lean to Left on Repeat).....2 Measures

"Propeller Step"

Hands still held in extended position.
Side by side position.
Do 4 step close steps—L-R-L-R turning in place once only finishing man facing line of direction—Girl back .....4 Measures

STEP 3

"Spin Step"

Girl dances backward—Man forward—Man forward. Release dance position. Man holds girl's R hand in his left hand. Use (4) four short, choppy step close steps in line of direction. Girl makes a complete turn to the R on third and fourth step. Man does not turn but turns girl with his left hand.....4 Measures
Repeat above four measures.....4 Measures

STEP 4

"Flying Step"

Step close step—8 times.....8 Measures
1st—step close step—Man forward—Girl backward.
2nd—step close step—Man backwards—Girl backward.
Release position—Man holds girl's R hand in his L hand.
3rd—Step close step—Man goes forward—girl starts to circle around partner—changing hands L to R.
4th—Step close step—Man dances in place—Girl continues around partner.
5th and 6th—Step close step—Man continues to step close step in place changing hands in back. Girl's R hand to L hand in back—finishing side by side in closed position.
7th and 8th—Step. Make one complete fast turn or spin in place finishing facing—line of direction—ready to start the entire dance again.

"ACROBATICS ANALYZED" *Bar work and limbering exercises*

by JACK STANLY

These exercises should be performed religiously every day to accomplish the purpose for which they are intended.

Acrobatic tricks should not be taught to students until the foundation training described herein has been mastered. This training consists of limbering, stretching, strengthening and control exercises performed at the bar and on the mat.

Every effort should be made by the instructor to detect and correct bad posture.

1. (FRONT KICKS) Stand sidewise at the bar, place left hand on bar, body erect, knees straight, toes of kicking foot pointed; with a swinging movement from the hip execute eight front kicks. Stand at bar in opposite direction and repeat.

2. (SIDE KICKS) Face bar, place both hands on bar, right foot crossed in back of left foot to left side; execute eight side kicks to right side kick right leg up to position back of right shoulder. Keep knee straight. Repeat on left side eight times.

3. (BACK KICKS) Face bar, place both hands on bar; execute back kicks by kicking right leg backwards (knees straight, back arched and chin up). Repeat eight times in all and reverse on left side.

4. (ALTERNATING KICKS) Stand with back to bar, place right and left hands on bar, kick right then left foot forward, alternating sixteen times in all.

5. (FAN KICKS) Stand with back to bar, place right and left hand on bar; right foot in "2nd Position" (Description: weight on left foot, right foot extended out to right side, toe pointed), describe a circle left to right by kicking right foot across body to left side up along left side to above head, then complete circle by bringing right foot out to right and down to right side to original position ("2nd Position"). Execute eight times and reverse and repeat on left.

6. (BACK STRETCHING AND LEG CONTROL EXERCISE) Face bar, place right foot on bar to right side, keep both knees straight. place right hand on bar, bend upper part of body forward and over to right side until head touches right knee, at the same time bring left arm over to right side and touch right foot, then straighten body to original position. Place left hand on bar, raise right arm above head, throw head back and at the same time arch back and bend backwards until right hand touches floor (left knee bent). Keep left hand and right foot on bar straighten left knee and at the same time bring upper body and right arm up to original standing position, finishing with right arm raised above head. Execute this combination eight times in all. Then reverse entire combination on opposite side.
Note: Instructor should assist student until this exercise can be performed alone, by placing right hand on students right ankle which is placed on bar, and left hand in small of back while student is bending backwards.

7. (BACK AND LEG CONTROL EXERCISE) Face bar, stand the length of the leg away from the bar, place right foot over bar (right ankle resting on bar) raise both arms above head and bend forward at waist until chin touches right knee and hands touch right foot (knees straight). Bring upper body to upright position with arms above head, keep right foot on bar, hold diaphragm in, throw shoulders, head, and arms backward bending at waist and continue to bend backwards until finger tips of both hands touch the floor (left knee slightly bent), then straighten left knee and at the same time raise arms and upper body to original position (standing upright). Execute entire combination eight times and then reverse on opposite side. (Instructor should follow instructions described for Exercise No. 6).
Note: Exercises No. 6 and 7 are excellent for the development of the front and back walk-overs but these tricks should not be taught until the student is capable of performing the two exercises without the assistance of the instructor.

8. (BAR STRETCH FOR SPLITS) Student standing on left foot sidewise at the bar places left hand on bar, right foot up. Instructor faces student and holds student's right foot in right hand holds student's right hand with his left hand. Instructor walks backward, away from student, pulling student's right leg forward, slowly lowering right foot (both knees straight) towards floor. Student keeps left hand on bar for balance, using weight of body to force legs into a split. Instructor slowly lifts student's right foot off floor until student is standing in an upright position. Execute eight times in all and reverse to opposite side.
Note: This is a safe stretching method for the development of the split, as there is no danger of tearing a ligament.

These exercises should be performed at the beginning of each lesson. After the entire bar routine has been completed the student is then sufficiently limber to begin work on the mat.

Let's make that our slogan for 1942—our contribution to the physical fitness and morale of our nation. The "Dance for Defense" program, launched by the Office of Civilian Defense, gives each of us a place in the defense picture—a chance to do something for our country, and to bring the benefits and enjoyment of the dance to countless numbers of people who have never thought in terms of dancing before.

Capezio is proud to help, by continuing to provide our customers with the very finest of dance shoes and accessories—so that we can all work together to promote dancing from coast to coast, for the love of the dance, and for the love of our country.

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VIA THE GRAPEVINE

(*Continued from page* 15)

start work soon, under the sponsorship of Lionel Stander, yea, he of the tuba voice. Mia Slavenska, who journeyed from Hollywood, full of the purpose of getting to Mexico City to join the company, turned back, chastened by the same authorities who dealt so cavalierly with Svetlova. Now, if two and two add up to four that leaves the one and only Nana Gollner in possession of the ballerinaship of the company. Full of curiosity as a cat, we galloped down to Times Square, to buy a handful of papers from Mexico, D. F. and after wading through ads of 1001 movies, there, we believe, were the reviews. To put it as monotonously as we know how, Gollner is doing for the U. S. A. what Markova is doing for old England, in respectively Mexico and Canada. P.S. The nineteen dancers held up at the border were finally released and firmly sent on their way, but only after they had eaten the border town of Laredo out of house and home.

THE AMERICAN DANCER pays posthumous tribute upon the demise of a great showman. W. G. Van Schmus, formerly managing director of Radio City Music Hall, passed away on January 14. It is almost temerity to declare that, a universally beloved figure in that great organization, he will be mourned by all who knew him. He is succeeded by Mr. G. S. Eyssell, who steps into his post as president of the Radio City Music Hall Corporation as well as of managing director of the Center Theatre.

Jack Cole has recharged his batteries. His trio now consists of himself and the Kraft sisters, Beatrice and Evelyn, the two girls who have been making impressive appearances in the concerts of the La Meri group of Natya dancers. Cole and Company are at the Royal Palms in Miami this month. Florence Lessing, formerly with Cole, is now partnering Jose Fernandez, who was recently with Jane Deering. Marian Lawrence, the third member of the recent Cole trio, is on the casualty list: broken toe. It was this accident which probably split the trio.

Mimi Kellerman, who not long ago took leave from the Eddie Cantor show, in expectation of a blessed event, remarked, upon hearing that she was booked to appear as ballerina at the Maplewood, N. J. Theatre, that she would insist on being booked as a team, considering her condition. Upon this occasion, it appears, the rumor factory delicately overlooked her delicate condition.

Flash! Nathalie Krassovska marries Werner Gebauer, concert master of the orchestra of the Monte Carlo Ballet Russe. It happened in Hollywood.

Alexandra Danilova, star of the Monte Carlo Ballet Russe has added her name to a list of the distinguished sponsors of the Russian War Relief, Inc. Mme. Danilova, who is Russian-born, is one of a group of prominent dancers who are fellow sponsors. The others include Anton Dolin, Paul Draper and Angna Enters. On February 27, the Russian War Relief, Inc. presents a Dance Festival at Carnegie Hall, at which performance the following artists and organizations have generously consented to appear: Radio City Music Hall Rockettes, Paul Draper, Bill Robinson, Doris Humphrey, Charles Weidman, Paul Haakon, Patricia Bowman, the Ballet Caravan, Tip, Tap and Toe, Lynn Royce and Vanya.

David Lichine, Tatiana Riabouchinska, Betty Bruce, Anne Simpson and Ruth St. Denis.

Some of the more blessed events of the past month include the performances of Dorothy Lysaght, Charles Tate and Dale Leffler in the *Adventures of Marco Polo*, a play for children which no adult in his right mind could possibly want to avoid seeing. These three dancers complimented an excellent cast and creditable presentation by Junior Programmes, Inc. . . . Another event of the month upon which Heaven, aided and abetted by us, smiled, is the marriage of Louis Gladstone to a blooming lass from the middle west, whose name escapes us at the moment.

* * *

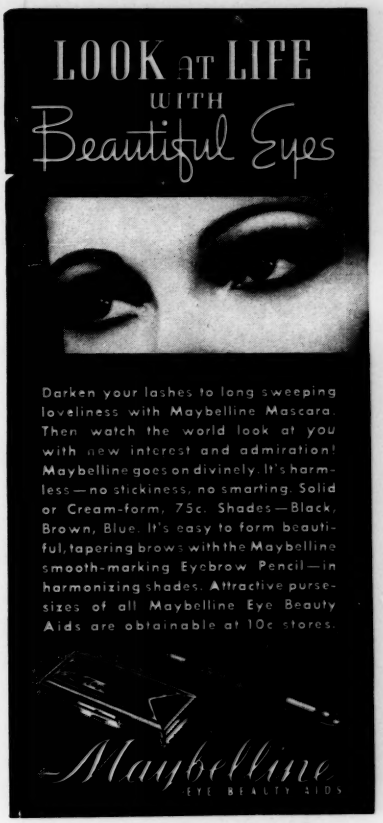
Chatter at the bar: Harry Coble, formerly a member of Ted Shawn's Men's Group, and recently an associate teacher at the Jan Veen Boston school, has answered the call to arms . . . If you want to know why there will be no tour of the Littlefield Ballet Company this year, see the Selective Service Administration. No male dancers equals no ballet tour . . . Mary Kidd, now rehearsing with the Dance Players, as a little girl at home on the farm near Seattle, Washington, fought a grim fight against being torn away from her companion and delight, a horse, to be taken to dancing school. The horse lost, and Mary, a child equestrienne who was the pride of the county, now solos in the new Gene Loring ballets. She is married to Michael Kidd, whom she met when they toured with the Ballet Caravan a few years ago. Michael Kidd is Mr. Loring's assistant, and also a soloist in the Dance Players . . . The Schubert office has been bending a friendly eyebrow in the direction of blond Barbara Perry, the California maid who has been plugging the cabaret circuit here in the East, and is emerging as a definite personality . . . Marjory Fielding is back from a month's visit to Florida where she has been working on the dances for another musical, name unknown . . . Nina Youchkevitch who began her career in the original Rene Blum Monte Carlo Ballet Russe, at the age of fifteen, and starred in *Les Biches*, is on tour in the middle west as prima ballerina of the Polish Ballet . . . Dancer Renee de Marco keeps limber by skating daily on the ice rink at Rockefeller Plaza and skater Sonja Henie keeps limber by practicing new dance steps assiduously. Well, fair exchange is no robbery . . . Three of Edna McRae's pupils, Yolanda Pellegrini, Lorraine Miller and Virginia Lane (ex-member of Havana's Sociedad Pro Arte Musical) have joined George Leon, the promising young Chicagoan who is about to emerge as a choreographer of lighter works for consumption by the smart supper club and cabaret concert field . . . This quartet may well be marked as promising candidates for the Rainbow Room.

* * *

EXHIBITIONS

The Museum of Modern Art features two important exhibitions arranged by Paul Magriel, curator of the Dance Archives. The first of these is an exhibition of ultra-speed photographs of dance movement taken by Gjon Mili, an Albanian, who has been a lighting research engineer with Westinghouse Electric Company, and is at present an engineer-photographer. He is also something of a wizard if his photos of such contemporaries as Markova, Baronova, Graham, Paul Draper, Ray Bolger and others is any indication. No such effects in photography have been attained before. The impact of these photos is startling, weird and beautiful

(*Continued on page* 34)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VIA THE GRAPEVINE

(*Continued from page* 33)

. . . The second of these exhibitions arranged by Mr. Magriel is a collection donated to the Museum by Alicia Markova of scrap books, programmes and group of 150 photographs of herself by Gordon Anthony, Dwight Godwin, Alfredo Valente and others. Both exhibits are housed in the Museum and can be seen any day of the week. The *Dance in Movement* exhibit closes March 1.

* * *

The Museum of the City of New York, which is at Fifth Avenue at 103rd street, has arranged with the cooperation of the Museum of Modern Art Dance Archives for a special exhibition of *Dancing Through Two Centuries,* 1749-1940. This will be run until May 3, and is a treat which dancers will welcome. Such an exhibit is without precedent and visitors will come away with an impression of a unique experience.

A CALENDAR OF FEBRUARY RECITALS IN NEW YORK:

1—Paul Draper and Larry Adler at the Y.M.H.A.
Humphrey-Weidman and company at the Studio Theatre.
Repertory Dance Theatre with Marie Marchowsky and Group.

2—Trio Theatre at N.Y.U. School of Education Auditorium: Carolyn Gerber, Molly Howe and Mary Averett-Seelye.

4—La Meri — Master Institute; Lecture-Demonstration on the Spanish Dance.

7—Humphrey-Weidman and company at the Studio Theatre.
La Meri and Natya Dancers at W.i.H.S. New Dance Group.

8—Humphrey-Weidman and company at the Studio Theatre.
Al Bledger Dance Group.
Anna Sokolow and group.

9—Martha Graham and group, at the Guild Theatre.
Seminar at the Franziska Boas Studio Theatre. A lecture by Harold Courlander and demonstration by group of Haitian dancers.

11—La Meri and Natya Dancers at the Master Institute in Dances of Many Lands.

12—Argentinita and Company at the Cosmopolitan Opera House.

14—Humphrey-Weidman and company at the Studio Theatre.

15—Peggy Taylor at the Carnegie Chamber Music Hall in programme of Hand Dances.
Maudello and Scott at the Ruth St. Denis Temple Studio.
Humphrey-Weidman and company at the Studio Theatre.

17—Jane Dudley, Sophie Maslow, William Bales and their groups at the Studio Theatre (sponsored by Dance Observer)
Mona Montes and Alexis Dolinoff, debut at Rainbow Room.

18—Jane Dudley, etc. as per the 17th.

19—Don Chambers "Squares and Rounds" West Side Y.M.C.A.

20—Bella Reine, American debut recital at Carnegie Chamber Music Hall.

21—Humphrey-Weidman present Passacaglia at Studio Theatre.

22—Same as above.

23—Martha Graham and Company at the Guild Theatre.

27—Dance benefit given by Russian War Relief at Carnegie Hall.

28—Humphrey-Weidman and Company at Studio Theatre.

INSIDE THE STUDIOS

(*Continued from page* 23)

CHICAGO

Anne Rudolph and her Anrudic Motion Choir will present in the Theatre of the Dance, *American Horizons,* a dance ode of the people, at the Goodman Theatre, Sunday, March 8 at 3:30 P.M. The musical director, lyric soprano and speaker are respectively, Bertha Fitzek, Margaret Clausen and the Reverend Don Harrington. Choreography is by Anne Rudolph, and the costumes designed by Miss Rudolph were executed in a school work-shop.

MINNEAPOLIS

MINNEAPOLIS, MINN. — The fifth annual Modern Dance Concert of the Modern Dance Center was presented on February 20, at the Y.W.C.A. in Minneapolis. The programme was under the direction of Gertrude Lippincott, with Florence Goodman Kelty as composer and accompanist. Among the new compositions presented was the group dance *Introduction in the Modern Manner,* choreography by Miss Lippincott, music by John Cage.

The Modern Dance Educational conference will be sponsored for the second year by the Health Education Department of the Y.W.-C.A. and the Modern Dance Center. Tentative dates are March 6, 7, 8 and plans include a program of dances from various modern dance groups of the Twin Cities area, a folk dance evening, session of technic and composition, and an outside speaker.

NEW YORK CITY

February 22 is the D.E.A.'s Bring-a and Takehome-a Day (bring a guest and take home a new idea for your recital. The D.E.A.'s program committee has gone "all-out" and arranged for the appearance of Betty Atkinson, star of *It Happens On Ice,* Jack King, Gertrude and Oscar Hallenbeck and Herbert Lee at their February congress.

Walter Terry, dance critic on the New York Herald Tribune, appears as a lecturer at the Vilzak-Shollar studios on February 19th, speaking on *Ballet Comes to America.*

ART OF THE DANCE

(*Continued from page* 19)

As I have said, this Potential Bursting Boiler type is hardly to be Classified as a Hold, yet it is so inevitably associated with certain types of Opponents that you know them as well as I do (maybe better) and you can take your choice: It is usually either one who has had too much to eat in the very immediate past; or a Gay Old Boy out to Show You and who is trying to get everything done in a hurry before he collapses altogether—so if you can find it in your heart to pity him—why, go ahead and pity him—but don't say I didn't warn you.

I think, after all, I will not touch on the Butterfly Type, or the Grasshopper Type or the Run-And-Shut-It-Run-And-Open-It Type as Any Girl ought to be able to Counter-Attack any one of these Holds by simply pushing her Opponent to the floor and stepping on him.

CURTAIN

A YANKEE PREFACE

(*Continued from page 9*)

age high school and college athlete, up to his ears in letters, cups and athletic honors. He was, in fact, so good at football, basketball, swimming, fencing, and track, that the limited and intensive training for a single sport through a single season began to bore him. This is what propelled him towards the dance. He cannot claim to have ever felt boredom since. Intent upon a diversion from athletics, he organized a men's group at the University of North Carolina, with the assistance of Phoebe Barr, because he felt that a strenuous kind of masculine dance would offer him a new kind of "sport." Anything for *le sport*. Ted Shawn saw him there, and persuaded him to enter the professional field. For some years he sought his *metier* dancing in the Shawn men's group, until meeting and knowing Miss Winslow, he found it—in their joint quest.

Fusion

Miriam Winslow, back in America from her pilgrimage to the *calé* country, began again, from necessity. Shawn had gone on to his new project, so Mimi picked up the gauntlet and began again, with a group of young women dancers. For five years she doubled in brass: choreographer, company manager, and dancer. Her ingenuity was Macchiavelian. No, her ingenuity was Yankee. She designed a car that would carry everyone; she acquired a truck to carry props. Two jumps ahead of a rising flood, they would rush into town for a date and the curtain would rise-on-time. If an audience had come through desert heat of 120 fahrenheit, they would get, not half-done experiments, but a show. Every dancer who has struggled to build a group knows this story. She fought the good fight, but at the end of five years, she was ready to emerge from this stage too. When a dancer has worked any length of time at a given task, he is ready to go on. If he does not—look out for stagnation. At a given time, Miriam Winslow and Foster Fitz-Simmons, known to each other, and ripe for the next act, shed their identities of the past five years and emerged—as a force for a broader national art. They had come into their American birthright, and without any flag-waving, nationalism.

Episode In Latin-America

Our little American brothers of the south, our Latin cousins, have long been far from either cousinly or fraternal, if one has given the matter more than casual attention. To invade the artistic boundaries of South America was and, even now, is a forbidding task. One must recognize that they are universally beyond the adolescent side in the knowledge and appreciation of art. Also, they are quick to perceive the fraud, and prompt to chasten with punitive Latin verdict, both written and vocal. To batter down this barrier, Winslow and Fitz-Simmons applied themselves with energy; made of themselves literal guinea-pigs. First, they put themselves into virtual "dry-dock" for one year, in which to assort their ideas and weld a workable dance idiom. With their experiment rehearsed they stepped on a boat for South America, a little more than a year ago, to dare and do. They were warned, upon debarking that they might be *too* American—that they might not "translate" to an audience which did not understand the North American dance idiom. In such an event, they might expect to have every date cancelled overnight. They staked their all upon their debut, admitting to a "slight state of nerves." Somehow, something magical occurred. They "translated." The Spanish and Portuguese press and public literally gave them the shirts off their back. They stamped, hurrahed, broke some furniture and showed their approval in numerous ways. The government filled the galleries with hundreds of school children at each performance; royal boxes were opened for official parties; they gave, not only repeat performances, but repeat series of engagements. To make it perfectly clear, South America detained them from leaving its shores for nearly a year.

Valedictory

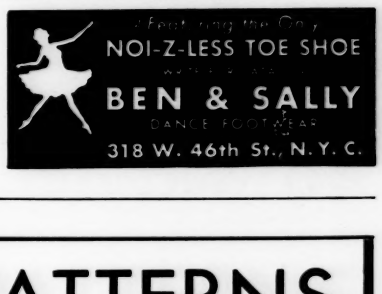
Back to our own shores come our pilgrims and with them Latin-American inspired dances. In their two persons we behold a complete bureau of cultural exchange. Just as they have acquainted our southern neighbours with the brisk effects of the *Arkansas Traveller*, exactly so have they brought us the exciting material for dances of their own. Directed by enthusiastic admirers down there below, they were led to the sources of song and legend of ancient peoples. The *Peruvian Suite* created for their Rainbow Room appearance upon their return was one such result. These athletic minded virtuosi of the dance have refused the "ivory tower" attitude assumed by so many dancers, with fatal results. Their versatility and phenomenal technical range bring them well to the forefront of the push toward a real idiom in American dancing. One thing about these two pioneers has been troubling us for some time, frankly. We have yet to be able to put a label on their dancing. We've tried, Ballet, modern, character; none of them precisely fit. We'll now give another try. Impressionist. No, not that either. The last word is that they defy description.

CARMALITA MARACCI

(*Continued from page 10*)

dancer at all. That, if true, has not prevented her from pushing into the shade ninety-nine percent of Spanish dancers either on the American or the native Spanish scene. Her purpose has not been the modest recreation of the folk, gypsy and classic dances of Spain. Her purpose has been in the Spanish dance, as it is in the ballet which she studied with the aged maestro, Zanfretta, to bend technique to her will, not to recreate what she has learned, but to create a virgin art form, forged from her own will, stamped by her unique personality, a danceable art which derives from ballet, from Spanish dancing, from what you will and emerges through the medium of La Maracci as something without precedent in current dance history.

She travels across country from engagement to engagement in a station-wagon, accompanied by her little company of five, all of them first rate dancers. As a means of locomotion a station-wagon has its points, but comfort is not one of them. Never mind who or what you are, whether from metropolis or corn belt, whether continental or provincial, her impact upon you is pretty much the same. She drives into a town, invades the neighboorhood theatre and panics her audience into exhibitions of hysterical approbation, then drives away to the next town. Her appearances in New York have been few. This, in spite of the fact that after her debut, her concert appearances have drawn an increasing complement of followers. Maybe in time we can explain this mystery. At any rate, the fierce light shed by Carmalita Maracci cannot be quenched; it cannot be clouded. It promises to burn brightly and more brightly for us with every passing season.



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A DANCER'S ODYSSEY

(*Continued from page* 13)

docked there, and the Taglionis had simply to walk across Broadway to reach the exclusive Globe Hotel. This excellent establishment, which had been highly recommended by their fellow passengers, was run by a certain M. Biancard, former master chef to Napoleon.

As soon as he set foot on firm land again, Paul recovered from his indisposition. Eager to get to work at once, he went next morning to call on his directors, Price and Simpson, at the Park Theatre. As he walked up Broadway he noticed. with his Italian eye for beauty, that the American women were almost universally pretty, and exquisitely dressed. The men did not win his approval; he saw too many of them straddling the balustrades at the entrances to cafes and saloons, informally reading their gigantic newspapers and spitting tobacco juice on the pavement. Later he noticed that at the theatre the occupants of the upper boxes did not hesitate to dangle their legs over the railings, until those seated below objected loudly to this obstruction of their vision. Just a barbarous American custom!

It was decided that the Taglionis should make their debut in the famous ballet *La Sylphide*, favorite vehicle of Paul's sister, Marie. It had never been presented in America in its entirety, although other dancers had already given individual excerpts from it. The classic ballet was rapidly attaining a position of great popularity in the American theatre. It had been introduced in 1827 by a French dancer, Madame Hutin, whose revealing flesh-colored tights so scandalized the conservative and somewhat provincial Americans that she was requested to wear pantalettes at all future performances! During the intervening twelve years, however, the ballet had been firmly established in popular favor, and several excellent artists, such as Madame Augusta, Madame Celeste, and Madame LeComte (future employer of Marius Petipa, during his brief visit to America in the autumn of 1839) had appeared before the American public. As yet, however, no first-class male dancer had appeared here. The dancing of Paul Taglioni came as a revelation.

The preparation of *La Sylphide* was not an easy matter. There were very few trained dancers in New York, and Taglioni was forced to recruit a *corps de ballet* from whatever material he could find at hand. The ensemble must have been distinctly bad; all the critics attacked the poor girls with bitterness, one gentleman finding them "a dull, dowdy set of unfashionable mimics". "Nothing will draw so uniformly, just now, as dancing and music," protested another, "and we trust that the public will not rest satisfied till there shall be attached to one of our theatres an excellent *corps de ballet*." Those words were written ninety-nine years ago; but even today, where is our established native ballet company?

The miracle is that Paul Taglioni was able to present anything as complicated as *La Sylphide* at all. He worked hard all day long, and finally whipped something into shape. The first performance was set for May 21, and a tremendous crowd collected at the theatre on that night. They were met with the announcement that because of the indisposition of M. Taglioni, the opening of *La Sylphide* was postponed until the following evening. Was his vaccination still bothering him, or had he eaten too well of M. Biancard's Napoleonic cooking, or was it simply overwork? Whatever it was, the illness was not serious, and by the next day he had recovered. On Wednesday, May 22, Paul and Amelie Taglioni made their American debut at the Park Theatre, in *La Sylphide*.

Paul and Amelie Taglioni were the rage of New York. Balletomanes avidly compared their virtues with those of the few classic dancers who had preceded them to America. To be sure, Madame Taglioni was not as good a mime as Celeste or Augusta, but she was a far better dancer. And as for Monsieur! There really was nothing with which to compare him. There was M. Martin, of course, the brother and partner of Madame LeCompte. He was remarkably graceful, but technically he could not even approach Paul Taglioni. Nothing remotely resembling Paul's leaps and pirouettes and other *tours de force* had ever been seen in America. Besides, he had a symmetrical figure and remarkably well-shaped legs, which did much to lessen the American prejudice against male dancers.

The pair had made their debut at the Park Theatre on May 22, 1839, in *La Sylphide*. The unexpected postponement of the opening, originally scheduled for the previous evening, served only to whet the appetites of the audience. They were received with an enthusiasm which was shared by pit, gallery, and critics alike; even the manager was observed to smile, for the first time in months. His usually empty house was crowded at last!

"Madame Taglioni is a fair-haired, German-looking lady, of a tall and elegant shape, very pretty but not very beautiful," commented the *Spirit of the Times*, "Her husband is Italian in appearance, wondrously well formed — limbs clean and sinewy like those of a race-horse, with a face which reminds you of the pictures of his famous sister, particularly about the mouth.

"The two combined, present the highest attraction we have ever had in the ballet. The style of Mme. Taglioni . . . is quite simple, — every *appearance* of exertion is avoided in the execution, and nothing is attempted, which would *seem* to require great muscular effort. Her dancing speaks to you . . . in the language of sentiment. In observing her, you have revealed to you what those writers from abroad mean by "the poetry of motion". She flits around the stage like a true fairy, her tenderness for her mortal lover is visible in every attitude, and joy, and hope, fear and despair, alike find expression . . ."

From the examination of other contemporary criticisms, whose language is vague and pretty and not at all definite, it seems that the particular *forte* of the Taglionis lay in their exquisite execution of *pas de deux*, and especially in adagio movements. They introduced feats that had never been seen before, and audiences never ceased to marvel at the length of time that Amelie could sustain a difficult pose. The two had danced together for years, and had attained a perfect unison and delicate finish. Paul's solo work seems to have been more striking than that of Amelie, for he had a great deal of facility in the execution of startling feats, but her ethereal grace, which must have resembled that of her sister-in-law Marie, found its admirers among the connoisseurs.

In the *Weekly Herald* James Gordon Bennett remarked the great change that had taken place in the public attitude towards the art of the ballet, since its introduction in 1827.

"In every pirouette the graceful Taglioni almost reveals every lineament of her beautiful form," he wrote, "yet hardly an improper throb passes through the imagination of any present at the Park.

". . . The ballet of the *Sylphide* creates in our minds a species of poetical ethereal enthusiasm, which is a part of the deep throb of virtue itself. A beautiful young lady — educated and accomplished — who relishes the refined movements of the Taglionis, gives an evidence, not only of the purity of her heart and imagination, but of the strength of her principles, and the power of a lofty intellect. These Taglionis are very superior artists."

Until the end of May, Paul and Amelie danced *La Sylphide* almost every night. On the first of June, they introduced *Le Bal Masqué*, a divertissement from the opera *Gustavus III*. This was a favorite production with dancers of that day. It seems to have been an elastic sort of concoction, into which each dancer introduced his own favorite numbers. The Taglionis chose as their contributions to the potpourri two character duets, a *Pas Hongrois* and a *Pas Styrien*.

(*Continued on following page*)

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Between their own performances, Paul and Amelie found time to pay frequent visits to Delmonico's Cafe, a popular and cosmopolitan resort where they reencountered many of their acquaintances from the *Great Liverpool*. Among these was an Italian theatrical agent, Signor Bergonzio, who undertook to arrange for them a brief tour of the eastern coast.

For diversion the Taglionis (in typical professional style) attended the theatre. They particularly admired the great American tragedian Edwin Forrest, and found much to learn from his eloquent pantomime in the last act of *Richard III*. They did not care so much for the production of *The Dumb Girl of Portici*, and found it quite comical to see the supposed Neapolitans boxing in a typically American manner.

The Taglionis ended their first New York engagement on June 3, when a performance was given for the benefit of Madame Taglioni, with the special attraction of a double bill consisting of both *La Sylphide* and *Le Bal Masqué*. In spite of a severe rainstorm the house was crowded with admirers who had come to pay homage to the pretty German ballerina and her talented husband.

From New York Paul and Amelie travelled to Baltimore and Philadelphia. In the former city they found an ensemble so crude and inexperienced that while Paul was dancing his *pas seul* they strolled out on the stage, seated themselves comfortably on the floor, and proceeded to smoke cigarettes (this in 1839!) while they watched the performance! In Philadelphia, however, they were agreeably surprised to find a better *corps de ballet* than had been available in New York. At that time there was a very good dancing teacher in Philadelphia, a Frenchman named Hazard. One of his pupils, Augusta Maywood, was so accomplished that with only one year of additional study abroad she was able to make a successful debut at the Paris Opera. Another, Mary Ann Lee, was the first native American ballerina to tour the United States as a full-fledged "star".

The Taglionis opened in Philadelphia on June 10, and gave five performances at the Chestnut Street Theatre. Their programs there consisted of the second act of *La Sylphide* (the Philadelphians felt cheated at not seeing the whole ballet) and two divertissements, the *Pas Styrien* and a solo *Cachucha* by Amelie. Philadelphians liked *La Sylphide*, and nearly spoiled the lovely adagio by applauding so frantically in the middle of it that the dancers could hardly hear the music, but they found the *Cachucha* entirely too bold and energetic for a lady. It probably just didn't suit the blonde and etherial Amelie, for in the following year, when the dazzling Fanny Elssler gave them the same dance, Philadelphia (and all the rest of the country!) was completely captivated.

Returning to New York, the Taglionis began their second engagement at the Park Theatre on June 17. On the twenty-first they made a bold stroke for attention with the production of Auber's *Le Dieu et la Bayadère*. This popular opera-ballet had already been danced in New York City by Celeste and Augusta and LeComte, so that the balletomanes had plenty of opportunity to make comparisons. The Taglionis introduced one striking novelty when they converted the famous *Shawl Dance*, traditionally executed by the ballerina alone, into a *pas de deux*. The fact that Paul's presence completely spoiled the meaning of the number, which was supposed to be a dance of seduction, did not make much difference either to the artists or their audiences. So long as the dance was beautiful — and it evidently was — nothing else mattered.

Another new ballet, *Undine, ou La Naiade*, made its appearance on the first of July. This production of Paul Taglioni's should not be confused with the more famous *Ondine* created by Perrot for Fanny Cerrito in London in 1843. The themes were similar, both concerning water spirits, but the choreography of the two ballets was entirely different.

With the beginning of July the heat in New York had become unbearable. In spite of the popularity of the Taglionis and their new productions, audiences were becoming thin and listless. At the request of Price and Simpson, who wished the Taglionis to play a return engagement at a more favorable season, Paul had already written to Berlin for permission to prolong his stay in America. While awaiting for a reply, he decided that it might be interesting to see something of the United States besides its stage doors. The fashionable resorts were Saratoga and Niagara Falls, so the Taglionis resolved to visit them.

In Brooklyn they boarded the steamer *Albany*, which actually had three decks! The Taglionis were much impressed. In this palatial vessel they travelled up the Hudson, whose scenery they found to be the most romantic and picturesque in the world, although but three months before they had made a similar journey up the Rhine. They stopped off at West Point to see the Military Academy and the white marble statue of Kosziusko. At Albany they took a stagecoach (drawn by *four* horses, another extravagance which impressed the European travellers) to Saratoga, which they found as pleasantly civilized as any of the famous German spas. Martin Van Buren, President of the United States, visited Saratoga during the same month, so they were in distinguished company.

On the edge of a forest near Rochester the Taglionis had a thrilling glimpse of some Indians in their native dress. The sight of a herd of wild buffalo, in a clearing, was even more exciting. Later they saw an Indian woman, by the roadside, working busily at handwork, while several children swarmed around her. They stopped and bought souvenirs for their friends in Berlin: workboxes, little wicker baskets, and deer-skin moccasins decorated with colorful bead-work.

To the Taglionis, Lake Ontario seemed as limitless as an ocean. When they were nearing the Falls, they were awed to hear the distant roar of the water and see clouds of steam rising far away. At Niagara they dressed up in absurd oil-cloth costumes and ventured into the grotto behind the falls. Paul was presented with an engraved certificate testifying that he had been under Niagara, and he was as proud of it as thought it had been a gift from royalty. After a brief excursion across the border into Canada — just so they could boast that they had been there, probably — the dancers returned to New York by the shortest route. They were both homesick for news from Berlin.

Waiting in New York they found a thick packet of letters. Among them was the hoped-for permission to prolong their visit to America. On July 29 they began their third New York engagement, dancing *La Naiade* and a new comic *pas de deux*, the *Jota Aragonesa* from *Don Quixote*. When in August the Park Theatre closed for redecoration, they took advantage of the holiday to make brief appearances in Boston and Providence. The Boston visit was uneventful, the Providence one rather exciting. Providence was an extremely religious city, boasting no less than thirty churches for its 17,000 souls. One of these, an Anabaptist church, was located directly across the street from Shakespeare Hall, the theatre where the Taglionis were to appear. When Paul went down to the theatre for rehearsal, he saw a huge crowd gathered around the stage door. The object of their attention seemed to be a poster depicting Amelie Taglioni, in her *Sylphide* costume, floating in mid-air above a picturesque representation of the *Great Liverpool*, while Paul pursued her with outstretched arms. What we would not give to see a copy of this vanished poster! It must have been delectable.

At any rate, it was the subject of an oration which was being delivered by the minister of the Anabaptist church. "Dear children," he was pleading, "Let us not be led into temptation! turn with abhorrence from this place of vice and corruption!" Here he pointed dramatically to the theatre. Just at this moment the stage manager stepped out and began a counter-attack. He described vividly the European and American triumphs of the Taglionis, and finished up with a rousing, "Step right up and take your tickets, ladies and gentlemen!"

Paul Taglioni decided that it might be wise to slip quietly away and return when the crowd had disappeared. He rather expected an exciting performance that evening.

Just before the ballet began, he peeped through the curtains to see how the audience was behaving. Every one of the boxes was full, and the upper balcony was crowded with standees, but the rest of the house — where the middle class people would ordinarily have been seated — was completely empty! Consequently there was no riot — the people who might have caused one had stayed at home. The worst disaster of the evening was the wretched playing of the exquisite violin solo which accompanied the *Sylphide* adagio. The most popular item on the program was the comic *Jota*, which had to be repeated, much to the disgust of Paul Taglioni, who thought this dance just a little vulgar, and certainly not representative of his best work.

Back in New York, the Taglionis busied themselves with rehearsals for another new ballet, *Nathalie, ou la Laitière Suisse*, which had been produced in Vienna by Filippo Taglioni, father of Paul and Marie, in 1831. The plot of this ballet hangs upon the uncanny resemblance between the hero and a statue. Unfortunately the Taglionis had not been able to bring with them, among their numerous other properties, a life-size statue of Paul. It was decided that the quickest way to make one was to make plaster casts of his face and body. For the facial mask, Taglioni went to a phrenologist who was experienced in the making of casts. the process was un-

(*Continued on following page*)

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comfortable, to be sure, but he emerged from it unscathed. For the casts of his legs and torso, however, he entrusted himself to the ministrations of the chief property man at the theatre. Not until he was completely encased in plaster, and nearly suffocating to death, did he discover that the man was absolutely inexperienced, and had never made a cast in his life! It was finally necessary to use a hatchet to extricate Paul's precious legs, and he received several wounds. Miraculously, none of them were serious. They finally obtained a statue by less drastic methods.

In the meantime, a very talented dancer, Madame Proche-Giubelei, had arrived from Europe with her husband, a singer, to take part in the autumn season at the Park. She was recruited for *Nathalie,* in which there was an important *pas de trois,* the *Tyrolienne.* The first performance of the new ballet took place on September 12. On the same evening, Beethoven's *Fidelio* was presented. In order that the audience might have an extra glimpse of the new ballerina, a *pas de deux* for Madame Proche-Giubelei and and Monsieur Tagloni was interpolated in the opera. Imagine the horror of the music critics, if Beethoven's masterpiece were treated in such debonair fashion today!

The Taglionis' leave of absence from the Berlin Opera was rapidly drawing to a close. They had actually booked passage on the *President,* but the popularity of their performancees induced them to postpone their departure until the sailing of the *British Queen* on October 1. It was fortunate that they did so, for the *President,* largest supersteamer that had yet been built, sailed blithely away and was never heard from again.

On September 24 Paul and Amelie Taglioni appeared in New York for the last time. The farewell program, a benefit for Madame, consisted of the second act of *La Sylphide* and all of *Nathalie.* It was a triumph for for both dancers, and a fitting conclusion to their pleasant sojourn in America.

On the eve of the sailing of the *British Queen,* Paul Taglioni took a last walk through the quiet city. As he passed a shop, he was suddenly attracted by the sight of his own name in the window. It was the phrenologist's, where he had had the life-mask made for *Nathalie.* And there in the window was a perfect reproduction of his skull, between those of two notorious murderers. To make matters worse, his showman's eye noted that their names were inscribed in red letters, fully as large as his!

So with bitter reflections upon the fame of an artist as compared with that of a criminal, Taglioni returned to the Globe Hotel for his last night in America. Next day the *British Queen* carried him and his wife back to Europe, where there awaited him a long and honorable career at the Berlin Opera. He truly lived for the stage and for his beloved ballet. He died on January 6, 1884, just three months after he had retired from active work in the theatre.

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(*Continued from page* 29)

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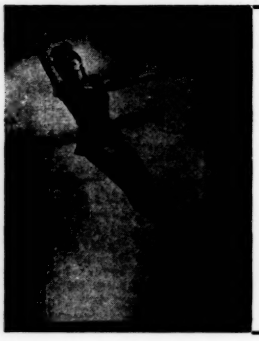

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Dancing . . . is my Business

By BERNARD J. SHAW

Chapter 5

"Where do We Go from Here?"

The dance teacher has long considered himself an educator. Today, the future of the profession lies in the public's recognition and acceptance of the dance teacher as such. To accomplish this, the teacher of dancing must prove himself worthy of the appellation.

Modern educational authorities and intelligent American parents have come to realize that emotional and social adjustment are, at least, equally as important as academic proficiency. In other words, the emotionally balanced, socially poised extrovert will get further and be happier in life than his contemporary who is lacking in this respect, though the latter may have a string of scholastic honors.

The advent of progressive education is the practical expression of this new theory. This writer firmly believes that the dancing class has long been doing the job in this respect, albeit without recognition.

The dancing teacher can therefore make a great contribution to this new concept in child culture. If the profession is alert to the opportunity that now presents itself, American dance teachers can make for themselves a more respected place in the educational sphere and gain for dance training the recognition that it deserves.

But what of the war—the new taxes—the currently popular feeling that frivolities must be dropped to make way for the earnest business of meeting the emergency? Will dancing and dance lessons be classed as frivolities? What will happen to the teacher of dancing, now—and after the war? The answers to these questions can best be furnished by the teachers themselves. It is all up to them. Let us take these things one at a time.

Lower-bracket incomes are higher; in some cases doubled, even trebled. Despite the new taxes and the coming "compulsory savings," many of these people will be better able to afford dance lessons than ever before. The upper-bracket and middle class incomes will be most affected. These people are going to have less money to spend and consequently will spend it judiciously. They will, however, see the wisdom of continuing any worthwhile educational activity as long as they can. With colleges shortening their courses and cutting their curricula to include only the bare essentials necessary to prepare their students for the grim business of war, the parents of children of primary and secondary school age can be made to see the necessity of continuing activities such as well-conducted dance classes. But they will only see it if it is pointed out to them, vociferously, repeatedly, with conviction.

There's a new slogan—"HALE AMERICA." The nation needs stronger, healthier bodies. Football coaches have long included dancing in their squad training, for it develops coordination and agility. The child who dances is a stronger, healthier, more poised child, who walks correctly, has better posture and is better balanced emotionally. Such a child will not only be better prepared for the present, but also for the uncertain future; for come what may, training, education and preparation for the conflict of life will still count under any society or economy.

People will continue to dance, just as they did during the last war. Working under pressure, they will need relaxation. It will be the safety valve necessary to morale. You can't completely bottle up the most gregarious people in the world. Dancing will continue to be the mainstay of social intercourse.

Above is the message that the dance profession must bring to the public, and a blueprint of the job to be done. Here is salvation and a greater goal for the profession. It will not happen by itself. There's a job of work to do. How to go about it?

Every teacher, individually, and the profession collectively, should use every means to drive this message home. Advertise, publicize, propagandize—in newspapers, periodicals, by mail and word of mouth.

In addition, the dance teacher must prepare himself. He must be worthy of his hire. He must rise to the occasion and gain in stature. You can no longer afford to drift with the current. Gone with lethargy and reactionary self-satisfaction.

Undoubtedly the teachers' organizations will gear their conventions accordingly, this summer. But something must be done, NOW! It is urgent! It is immediate. It is vital! To the dance teacher it means life or death, the end or a new beginning.

What are you going to do about it?

GUATEMALA DANCES THE QUICHE QUADRILLE

(*Continued from page* 16)

the air as does the American Indian, in fact his steps have no elevation whatsoever. Neither are there any impromptu inspirations or spurts of enthusiasm. Every step follows a customary pattern and is done in a machine-like manner more like a sleep-walker than a dancer. Although the steps are stiff and prim and are done in puppet rythm, there is something rather intriguing and enchanting about the spectacle. The incessant advance and retreat, although mechanical, is very fascinating. It reminds one of the first line of the old kindergarten dance which goes "The King of France and 40,000 men marched up the hill, then marched down again."

We followed the celebration up on the church steps. One gay knight with an animal mask and bare feet tipped his head from side to side when he saw the camera. I thought he was just trying to spoil the picture, but when he waved his hand *toward himself* in the approved Guatemalan way I knew he meant, "go away." I learned later that, although the Indian is averse to having his picture taken at any time he is especially opposed to pictures in front of a church. As I followed the procession down a side street towards the end of town I was crowded and pushed along by a perfect fence of Indians, mostly little boys walking solemnly hand in hand or with arms around each other. When my films finally gave out I paused to look around and there was our guide back of me—his lips firmly set and a stony look in his eyes! I decided to go back to the car!

Baille de los Conquistadores, so native and yet so clearly foreign, forms a unique contrast to the folk-types found in the nearby Middle Americas. Mexico's *Jarabe Tapatio*, Cuba's *Rhumba, Bamba* and *Samba* (of African and South American origin), the vicious *Voo-doo* from jungle Jamaica, and even the tribal dances of the *Cuzco Indians* of Peru all have characteristics in harmony with the present-day peasant type. Not so the Dance of the Conquistadores! This bizarre creation totally unconnected with any of the native habits and customs of the Mayan and Quiche Indians is simply a traditional dance. Even the Indian who dances probably has no idea of its meaning but performs it because it is *costumbre* (the custom). In spite of its incongruity this centuries-old courtly dance-form performed in Spanish garb is the best loved and most popular dance in the Guatemalan highlands.

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Baby Acrobatic—Simple acrobatic number for two babies.
Baby Selection No. 1—Three numbers for babies, aged 4 to 6.
Baby Selection No. 2—Three dances for babies, aged 4 to 6.
Clock Dance—Interpreting the movements of a clock.
Dolly—Original song and dance, child holding doll.
Dutch Dance—A solo number with pantomime. Ages 6 to 8.
Gypsy—Easy number for child with tambourine.
Koroboochka—Easy lively Russian dance for couple.
Little Clown—Easy number with original recitation.
Mama-Papa Doll—Mechanical "Mama-Papa" doll, on toes.
Mazurka—Easy Polish dance for child aged 6 to 8.
Polka—Simple steps in coquettish manner.
Rag Doll—Loose, eccentric dance with original recitation.
Russian Sweetheart—Playful Russian couple dance.
Skaters—Simple and attractive solo number.
Spanish—Easy Spanish dance with fan.
Strawberry Patch—Story number with pantomime for boy.
Toe Dance—Classic toe number for solo.
Volga Boatman—Easy Russian dance with original song.
Wooden Shoes—Song and dance for couple or group.

Tap for Children or Beginners

Baby Tap—3 easy numbers for babies, aged 3 to 5.
Beginner's Buck—Easy steps, drum rolls and preparation wings.
Bowery Waltz Clog—Comedy number for couple or group.
Dice—Bowery waltz clog for child aged 5 to 7.
Easy Taps—3 easy tap numbers for children, aged 4 to 8.
Highland Fling—Original steps of the Highland Fling.
Irish Jig—Typical of the old Irish dances.
Musical Comedy—Easy number for solo or group.
Overall Dance—Musical comedy dance for solo or group.
Rhythm Dance—For beginners. Easy and effective.
Sailor's Hornpipe—Created with taps. Not difficult.
Simple Soft Shoe—Easy to master for beginners.
Timid Timothy—Baby jazz song and dance, with football.
Three Little Maids—Original lyrics and music with dance.
Waltz Clog—Easy and effective number for beginners.

Character and National

Chispanecas—Authentic Mexican dance.
Bow and Arrow—Advanced solo with Leaps and Turns.
Bulerias—Flamenco Spanish dance with heel work.
Czardas—Advanced Hungarian number for couple.
Dutch Group—Wooden shoe dance for group of couples.
Fado—A flirtatious Portuguese solo number.
French Skirt Dance—Coquettish solo number with kicks.
Garrotin—Typical Spanish Gypsy dance with stamps.
Hawaiian—Authentic number with expressive arms.
Hopak—Advanced Russian solo with floor steps.
Hungarian—A spirited Hungarian solo number.
Hungarian Gypsy—Fast, showy solo with tambourine.
Indian—Strong solo number of the American Indian.
Jota—Lively folk dance of the Spanish people.
La Mantilla—A brilliant, fascinating Spanish dance.
Lesginka—A Tartar dance with knife in each hand.
Mazurka—Brilliant Polish number for solo or couple.
Mexican—Solo or couple dance to the "Jarave Tapatio."
Minuet—Old fashioned court dance for couple.
Norwegian—Wooden shoe dance for couple or couples.
Pirate Dance—Advanced solo, employing pantomime.
Rumba—Exhibition solo Cuban dance.
Russian Group—A vivacious number for five couples.
Russian Gypsy—Fast number for couple or group.
Russian Sled—(Troika)—Girls imitate ponies, boy is driver.
Gavotte—An old stately court dance for couple.
Scotch Sword Dance—Old Scotch dance of victory.
Spanish Gypsy—Solo tambourine number with heel stamps.
Spanish Waltz—A fascinating solo with big movements.
Tarantella—Italian folk dance for couple or group.
Warrior—Strong dance of the Roman warrior.

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